SHOUT
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A
DISSERTATION
ON
ORIENTAL GARDENING;
BY
Sr. WILLIAM CHAMBERS, Knt.
Comptroller General of his Majesty's Works.

LONDON:

Printed by W. GRIFFIN, Printer to the ROYAL ACADEMY; fold by Him in *Catherine ſtreet;* and by T. DAVIES, Bookſeller to the ROYAL ACADEMY, in *Ruſſel-ſtreet, Covent Garden:* alſo by J. DODSLEY, *Pall Mall;* WILSON and NICOLL, *Strand;* J. WALTER, *Charing Croſs;* and P. ELMSLEY, *Strand.* 1772.

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DISSERTATION

ON

ORIENTAL GARDENING;

BY

SR WILLIAM CHAMBERS,

COMPTROLLER-GENERAL OF HIS MAJESTY'S WORKS, &c.

THE SECOND EDITION, WITH ADDITIONS.

TO WHICH IS ANNEXED,

AN EXPLANATORY DISCOURSE,

BY

TAN CHET-QUA, of QUANG-CHEW-FU, Gent.

LONDON:

Printed by W. GRIFFIN, Printer to the ROYAL ACADEMY; sold by Him in *Catharine-ſtreet*; and by T. DAVIES, Bookſeller to the ROYAL ACADEMY, in *Ruſſel-ſtreet, Covent-Garden:* alſo by J. DODSLEY, *Pall-Mall*; WILSON and NICOLL, *Strand*; J. WALTER, *Charing-Croſs*; and P. ELMSLEY, *Strand*. 1773.

TO
THE KING.

I HUMBLY beg leave to lay at Your MAJESTY's feet the following Diſſertation upon an Art of which You are the firſt Judge, as well as the moſt munificent Encourager.

A Sketch of the preſent little Performance was graciouſly received by Your MAJESTY many years ago, and found a kind reception in the world, under the Influence of Your Patronage. This is more ample, I wiſh it may be more perfect than the original; that it may have a juſter title to Your Indulgence, and better pretenſions to the favor of the Publick.

I am,

May it pleaſe Your MAJESTY,
Your MAJESTY'S
dutiful ſervant and faithful ſubject,

WILLIAM CHAMBERS.

PREFACE.

AMONGST the decorative arts, there is none of which the influence is ſo extenſive as that of Gardening. The productions of other arts have their ſeparate claſſes of admirers, who alone reliſh or ſet any great value upon them: to the reſt of the world they are indifferent; ſometimes diſguſting. A building affords no pleaſure to the generality of men, but what reſults from the grandeur of the object, or the value of its materials: nor doth a picture affect them, but by its reſemblance to life: a thouſand other beauties, of a higher kind, are loſt upon them: for, in Architecture, in Painting, and indeed in moſt other arts, men muſt learn before they can admire; their pleaſure keeps pace with their judgment: and it is only by knowing much, that they can be highly delighted.

But Gardening is of a different nature: its dominion is general; its effects upon the human mind certain and invariable: without any previous information, without being taught, all men are delighted with the gay luxuriant ſcenery of ſummer, and depreſſed at the diſmal aſpect of autumnal proſpects: the charms of cultivation are equally ſenſible to the ignorant and the learned; and they are equally diſguſted at the rudeneſs of neglected nature: lawns, woods, ſhrubberies, rivers and mountains, affect them both in the ſame manner: and every combination of theſe, will excite ſimilar ſenſations in the minds of both.

Nor are the productions of this Art leſs permanent than general in their effects: pictures, ſtatues, buildings, ſoon glut the ſight, and grow indifferent to the ſpectator: but in gardens there is a continual ſtate of fluctuation, that leaves no room for ſatiety; the progreſs of vegetation, the viciſſitudes of ſeaſons, the changes of the weather, the different directions of the ſun, the paſſage of clouds, the agitation and ſounds produced by winds, together with

with the accidental intervention of living or moving objects, vary the appearances ſo often, and ſo conſiderably, that it is almoſt impoſſible to be cloyed, even with the ſame proſpects.

Is it not ſingular then, that an Art with which a conſiderable part of our enjoyments is ſo univerſally connected, ſhould have no regular profeſſors in our quarter of the world? Upon the continent it is a collateral branch of the Architect's employment; who, immerſed in the ſtudy and avocations of his own profeſſion, finds no leiſure for other diſquiſitions: and, in this iſland, it is abandoned to kitchen gardeners, well ſkilled in the culture of ſallads, but little acquainted with the principles of Ornamental Gardening. It cannot be expected that men, uneducated, and doomed by their condition to waſte the vigor of life in hard labour, ſhould ever go far in ſo refined, ſo difficult a purſuit.

To this unaccountable want of regular maſters may, in a great meaſure, be aſcribed the ſcarcity of perfect

gardens. There are indeed very few in our part of the globe, wherein nature has been improved to the beſt advantage, or art employed with the ſoundeſt judgment. The gardens of Italy, France, Germany, Spain, and of all the other countries where the antient ſtyle ſtill prevails, are in general mere cities of verdure; their walks, like ſtreets, all conducted in ſtrait lines, diverge from different large open ſpaces, reſembling public ſquares; and the hedges with which they are bordered, riſe in imitation of walls, adorned with pilaſters, niches, windows and doors; or they are cut into colonades, arcades and porticos: all the detached trees are ſhaped like obeliſks, pyramids and vaſes; and all the receſſes in the thickets bear the names and forms of theatres, amphitheatres, temples, banqueting-halls, ball-rooms, cabinets and ſaloons. The ſtreets and ſquares are well manned with ſtatues of marble or lead, ranged in regular lines, like ſoldiers at a proceſſion; which, to make them more natural, are ſometimes painted in proper colours, and finely gilt. The lakes and rivers, confined by quais of hewn ſtone, are taught to flow in geometrick order; and

and the caſcades glide from the heights by many a ſucceſſion of marble ſteps: not a twig is ſuffered to grow as nature directs; nor is a form admitted but what is ſcientific, and determinable by the rule or compaſs.

In England, where this antient ſtyle is held in deteſtation, and where, in oppoſition to the reſt of the world, a new manner is univerſally adopted, in which no appearance of art is tolerated, our gardens differ very little from common fields, ſo cloſely is vulgar nature copied in moſt of them; there is generally ſo little variety, and ſo much want of judgment, in the choice of the objects, ſuch a poverty of imagination in the contrivance, and of art in the arrangement, that theſe compoſitions rather appear the offspring of chance than deſign; and a ſtranger is often at a loſs to know whether he be walking in a common meadow, or in a pleaſure ground, made and kept at a very conſiderable expence: he finds nothing either to delight or to amuſe him; nothing to keep up his attention, or excite his curioſity; little to flatter the ſenſes, and leſs to touch the paſſions, or gratify

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the underſtanding. At his firſt entrance, he ſees a large green field, ſcattered over with a few ſtraggling trees, and verged with a confuſed border of little ſhrubs and flowers; on farther inſpection, he finds a little ſerpentine path, twining in regular eſſes amongſt the ſhrubs of the border, upon which he is to go round, to look on one ſide at what he has already ſeen, the large green field; and on the other ſide at the boundary, which is never more than a few yards from him, and always obtruding upon his ſight. From time to time he perceives a little ſeat or temple ſtuck up againſt the wall: happy in the diſcovery, he ſits down to reſt his wearied limbs, and then reels on again, curſing the line of beauty; till, ſpent with fatigue, half roaſted by the ſun, for there is never any ſhade, and dying for want of entertainment, he reſolves to ſee no more: vain reſolution! there is but one path; he muſt either drag on to the end, or return by the tedious way he came.

Such is the favourite plan of all our ſmaller gardens: and our larger works are only a repetition of the ſmall ones:

ones: more green fields, more ſhrubberies, more ſerpentine walks, and more temples; like the honeſt batchelor's feaſt, which conſiſted in nothing but a multiplication of his own dinner; three legs of mutton and turneps, three roaſted geeſe, and three buttered apple-pies.

Sometimes, indeed, by way of regale, where ſuch dainties are attainable, you are treated with a ſerpentine river; that is, a ſtripe of ſtagnant water, waving, in ſemicircles, as far as it will reach, and finiſhing in a pretty little orderly ſtep caſcade, that never runs but when it rains. The banks of theſe curious rivers are every where uniform, parallel, level, ſmooth and green, as a billiard-table; and the whole compoſition bears a great reſemblance to the barge-canals of Holland: the only difference being, that the Dutch ditches are regularly ſtraight, whilſt ours are regularly crooked. Of the two, ours are certainly the moſt formal and affected: they are by no means the moſt pictureſque.

It is I think obvious, that neither the artful nor the ſimple ſtyle of Gardening here mentioned, is right: the one being too much refined, and too extravagant a deviation from nature; the other, like a Dutch picture, an affected adherence to her, without choice or judgment. One manner is abſurd; the other is inſipid and vulgar: a judicious mixture of art and nature, an extract of what is good in both manners, would certainly be more perfect than either.

Yet how this union can be effected, is difficult to ſay. The men of art, and the friends of nature, are equally violent in defence of their favourite ſyſtem; and, like all other partizans, loth to give up any thing, however unreaſonable.

Such a coalition is therefore now not to be expected: whoever ſhould be bold enough to attempt it, would probably incur the cenſure of both ſides, without reforming either; and conſequently prejudice himſelf without doing ſervice to the Art.

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But though it might be impertinent as well as uſeleſs to ſtart a new ſyſtem of one's own, it cannot be improper, nor totally unſerviceable, to publiſh that of others: eſpecially of a people whoſe ſkill in Gardening has often been the ſubject of praiſe; and whoſe manner has been ſet up amongſt us as the ſtandard of imitation, without ever having been properly defined. It is a common ſaying, That from the worſt things ſome good may be extracted; and even if what I have to relate ſhould be inferior to what is already known, yet ſurely ſome uſeful hints may be collected from it.

I may therefore, without danger to myſelf, and it is hoped without offence to others, offer the following account of the Chineſe manner of Gardening; which is collected from my own obſervations in China, from converſations with their Artiſts, and remarks tranſmitted to me at different times by travellers. A ſketch of what I have now attempted to finiſh, was publiſhed ſome years ago; and the favourable reception granted to that little performance, induced me to collect materials for this.

Whether the Chineſe manner of Gardening be better or worſe than thoſe now in uſe amongſt the Europeans, I will not determine: compariſon is the ſureſt as well as the eaſieſt teſt of truth: it is in every man's power to compare and to judge for himſelf.---Should the preſent publication contain any thing uſeful, my purpoſe will be fully anſwered; if not, it may perhaps afford ſome little entertainment, or ſerve at worſt to kill an idle hour.

I muſt not enter upon my ſubject, without apologizing for the liberties here taken with our Engliſh Gardens. There are, indeed, ſeveral that do not come within the compaſs of my deſcription; ſome of which were laid out by their owners, who are as eminently ſkilled in Gardening, as in many other branches of polite knowledge; the reſt owe moſt of their excellence to nature; and are, upon the whole, very little improved by the interpoſition of art; which, though it may have heightened ſome of their beauties, has totally robbed them of many others.

It would be tedious to enumerate all the errors of a falſe taſte: but the havock it has made in our old plantations, muſt ever be remembered with indignation. The ax has often, in one day, laid waſte the growth of ſeveral ages; and thouſands of venerable plants, whole woods of them, have been ſwept away, to make room for a little graſs, and a few American weeds. Our virtuoſi have ſcarcely left an acre of ſhade, nor three trees growing in a line, from the Land's-end to the Tweed: and if their humour for devaſtation continues to rage much longer, there will not be a foreſt-tree left ſtanding in the whole kingdom.

DISSERTATION.

AMONGST the Chineſe, Gardening is held in much higher eſteem, than it is in Europe: they rank a perfect work in that Art, with the great productions of the human underſtanding; and ſay, that its efficacy in moving the paſſions, yields to that of few other arts whatever. Their Gardeners are not only Botaniſts, but alſo Painters and Philoſophers; having a thorough knowledge of the human mind, and of the arts by which its ſtrongeſt feelings are excited. It is not in China, as in Italy and France, where every petty Architect is a Gardener; neither is it as in another famous country, where peaſants emerge from the melon grounds to take the periwig, and turn profeſſors; as Sganarelle, the faggot-maker, quitted his hatchet, and commenced phyſician. In China, Gardening is a diſtinct profeſſion, requiring an extenſive ſtudy; to the perfection of which few arrive. The

Gardeners

Gardeners there, far from being either ignorant or illiterate, are men of high abilities, who join to good natural parts, moſt ornaments that ſtudy, travelling, and long experience can ſupply them with: it is in conſideration of theſe accompliſhments only that they are permitted to exerciſe their profeſſion: for with the Chineſe the taſte of Ornamental Gardening is an object of legiſlative attention; it being ſuppoſed to have an influence upon the general culture, and conſequently upon the beauty of the whole country. They obſerve, that miſtakes committed in this Art, are too important to be tolerated; being much expoſed to view, and in a great meaſure irreparable: as it often requires the ſpace of a century, to redreſs the blunders of an hour.

The Chineſe Gardeners take nature for their pattern; and their aim is to imitate all her beautiful irregularities. Their firſt conſideration is the nature of the ground they are to work upon: whether it be flat or ſloping; hilly or mountainous; ſmall or of conſiderable extent; abounding with ſprings and rivers, or labouring under a

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ſcarcity of water; whether woody or bare, rough or even, barren or rich; and whether the tranſitions be ſudden, and the character grand, wild or tremendous; or whether they be gradual, and the general bent placid, gloomy or chearful. To all which circumſtances they carefully attend; chooſing ſuch diſpoſitions as humour the ground, hide its defects, improve or ſet off its advantages, and can be executed with expedition, at a moderate expence.

They are alſo attentive to the wealth or indigence of the patron by whom they are employed; to his age, his infirmities, temper, amuſements, connections, buſineſs and manner of living; as likewiſe to the ſeaſon of the year in which the Garden is likely to be moſt frequented by him: ſuiting themſelves in their compoſition to his circumſtances; and providing for his wants and recreations. Their ſkill conſiſts in ſtruggling with the imperfections and defects of nature; and with every other impediment: and in producing, in ſpite of every obſtacle, works that are uncommon, and perfect in their kind.

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Though the Chineſe artiſts have nature for their general model, yet are they not ſo attached to her as to exclude all appearance of art: on the contrary, they think it, on many occaſions, neceſſary to make an oſtentatious ſhew of their labour. Nature, ſay they, affords us but few materials to work with: plants, ground and water, are her only productions: and though both the forms and arrangements of theſe may be varied to an incredible degree, yet have they but few ſtriking varieties; the reſt being of the nature of changes rung upon bells, which, though in reality different, ſtill produce the ſame uniform kind of jingling; the variation being too minute to be eaſily perceived.

Art muſt therefore ſupply the ſcantineſs of nature; and not only be employed to produce variety, but alſo novelty and effect: for the ſimple arrangements of nature are met with in every common field, to a certain degree of perfection; and are therefore too familiar to excite any ſtrong ſenſations in the mind of the beholder, or to produce any uncommon degree of pleaſure.

It is indeed true, that novelty and variety may both be attained, by tranſplanting the peculiarities of one country to another; by introducing rocks, cataracts, impending woods, and other parts of romantic ſituations, in flat places; by employing much water where it is rare, and cultivated plains, amidſt the rude irregularities of mountains: but even this reſource is eaſily exhauſted, and can ſeldom be put in practice, without a very great expence.

The Chineſe are therefore no enemies to ſtrait lines; becauſe they are, generally ſpeaking, productive of grandeur, which often cannot be attained without them: nor have they any averſion to regular geometrical figures, which they ſay are beautiful in themſelves, and well ſuited to ſmall compoſitions, where the luxuriant irregularities of nature would fill up and embarraſs the parts they ſhould adorn. They likewiſe think them propereſt for flower-gardens, and all other compoſitions, where much art is apparent in the culture; and where it ſhould therefore not be omitted in the forms.

Their regular buildings they generally ſurround with artificial terraſſes, ſlopes, and many flights of ſteps; the angles of which are adorned with groups of ſculpture and vaſes, intermixed with all ſorts of artificial water-works, which, connecting with the architecture, ſpread the compoſition, ſerve to give it conſequence, and add to the gaiety, ſplendor, and buſtle of the ſcenery.

Round the main habitation, and near all their decorated ſtructures, the grounds are laid out with great regularity, and kept with great care: no plants are admitted that intercept the view of the buildings; nor any lines but ſuch as accompany the architecture properly, and contribute to the general ſymmetry and good effect of the whole compoſition: for they hold it abſurd to ſurround an elegant fabric with diſorderly rude vegetation; ſaying, that it looks like a diamond ſet in lead; and always conveys the idea of an unfiniſhed work. When the buildings are ruſtic, the ſcenery which ſurrounds them is wild; when they are grand, it is gloomy; when gay, it is luxuriant: in ſhort, the Chineſe are ſcrupulouſly

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nice in preſerving the ſame character through every part of the compoſition; which is one great cauſe of that ſurpriſing variety with which their works abound.

They are fond of introducing ſtatues, buſts, bas-reliefs, and every production of the chiſel, as well in other parts of their Gardens, as round their buildings; obſerving, that they are not only ornamental, but, that by commemorating paſt events, and celebrated perſonages, they awaken the mind to pleaſing contemplation; hurrying our reflections up into the remoteſt ages of antiquity: and they never fail to ſcatter antient inſcriptions, verſes, and moral ſentences, about their grounds; which are placed upon the backs of coloſſal tortoiſe and elephants; on large ruinated ſtones, and columns of marble; or engraved on trees and rocks: ſuch ſituations being always choſen for them, as correſpond with the ſenſe of the inſcriptions; which thereby acquire additional force in themſelves, and likewiſe give a ſtronger expreſſion to the ſcene.

They ſay, that all theſe decorations are neceſſary, to characterize and diſtinguiſh the different ſcenes of their compoſitions; among which, without ſuch aſſiſtance, there would unavoidably be a tireſome ſimilarity.

And whenever it is objected to them, that many of theſe things are unnatural, and ought therefore not to be ſuffered, they anſwer, that moſt improvements are unnatural; yet they are allowed to be improvements, and not only tolerated, but admired. Our veſtments, ſay they, are neither of leather, nor like our ſkins, but formed of rich ſilks and embroidery; our houſes and palaces bear no reſemblance to caverns in the rocks, which are the only natural habitations; nor is our muſic either like thunder, or the whiſtling of the northern wind, the harmony of nature. Nature produces nothing either boiled, roaſted or ſtewed; and yet we do not eat raw meat: nor doth ſhe ſupply us with any other tools for all our purpoſes, but teeth and hands; yet we have ſaws, hammers, axes, and a thouſand other implements: in ſhort, there is ſcarcely any thing in which art is not apparent;

apparent; and why ſhould its appearance be excluded from Gardening only? Poets and painters ſoar above the pitch of nature, when they would give energy to their compoſitions. The ſame privilege, therefore, ſhould be allowed to Gardeners: inanimate, ſimple nature, is too inſipid for our purpoſes: much is expected from us; and therefore, we have occaſion for every aid that either art or nature can furniſh. The ſcenery of a Garden ſhould differ as much from common nature, as an heroic poem doth from a proſe relation; and Gardeners, like poets, ſhould give a looſe to their imagination; and even fly beyond the bounds of truth, whenever it is neceſſary to elevate, to embelliſh, to enliven, or to add novelty to their ſubject.

The uſual method of diſtributing Gardens in China, is to contrive a great variety of ſcenes, to be ſeen from certain points of view; at which are placed ſeats or buildings, adapted to the different purpoſes of mental or ſenſual enjoyments. The perfection of their Gardens conſiſts in the number and diverſity of theſe ſcenes; and

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in the artful combination of their parts; which they endeavour to diſpoſe in ſuch a manner, as not only ſeparately to appear to the beſt advantage, but alſo to unite in forming an elegant and ſtriking whole.

Where the ground is extenſive, and many ſcenes can be introduced, they generally adapt each to one ſingle point of view: but where it is confined, and affords no room for variety, they diſpoſe their objects ſo, that being viewed from different points, they produce different repreſentations; and often ſuch as bear no reſemblance to each other. They likewiſe endeavour to place the ſeparate ſcenes of their compoſitions in ſuch directions as to unite, and be ſeen all together, from one or more particular points of view; whence the eye may be delighted with an extenſive, rich and variegated proſpect. They take all poſſible advantage of exterior objects; hiding carefully the boundaries of their own grounds; and endeavouring to make an apparent union between them and the diſtant woods, fields and rivers: and where towns, caſtles, towers, or any other conſiderable objects

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are in ſight, they artfully contrive to have them ſeen from as many points, and in as many directions as poſſible. The ſame they do with regard to navigable rivers, high roads, foot-paths, mills, and all other moving objects, which animate and add variety to the landſcape.

Beſides the uſual European methods of concealing boundaries by ha-has, and ſunk fences, they have others, ſtill more effectual. On flats, where they have naturally no proſpects of exterior objects, they encloſe their plantations with artificial terraſſes, in the form of walks, to which you aſcend by inſenſible ſlopes: theſe they border on the inſide with thickets of lofty trees and underwood; and on the outſide, with low ſhrubberies; over which the paſſenger ſees the whole ſcenery of the adjacent country, in appearance forming a continuation of the Garden, as its fence is carefully concealed amongſt the ſhrubs that cover the outſide declivity of the terraſs.

And where the Garden happens to ſtand on higher ground than the adjacent country, they carry artificial

rivers

rivers round the outſkirts, under the oppoſite banks of which, the boundaries are concealed, amongſt trees and ſhrubs. Sometimes too they make uſe of ſtrong wire fences, painted green, faſtened to the trees and ſhrubs that border the plantations, and carried round in many irregular directions, which are ſcarcely ſeen till you come very near them: and wherever ha-has, or ſunk fences are uſed, they always fill the trenches with briars, and other thorny plants, to ſtrengthen the fence, and to conceal the walls, which otherwiſe would have an ugly appearance from without.

In their large Gardens they contrive different ſcenes for the different times of the day; diſpoſing at the points of view, buildings, which from their uſe point out the proper hour for enjoying the view in its perfections: and in their ſmall ones, where, as has been obſerved, one arrangement produces many repreſentations, they make uſe of the ſame artifice. They have beſide, ſcenes for every ſeaſon of the year: ſome for winter, generally expoſed to the ſouthern ſun, and compoſed

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of pines*, firs, cedars, evergreen oaks, phillyreas, hollies, yews, junipers, and many other evergreens; being enriched with laurels of various ſorts, laureſtinus, arbutus, and ſuch other plants and vegetables as grow or flouriſh in cold weather: and to give variety and gaiety to theſe gloomy productions, they plant amongſt them, in regular forms, divided by walks, all the rare ſhrubs, flowers and trees of the torrid zone; which they cover, during the winter, with frames of glaſs, diſpoſed in the forms of temples, or other elegant buildings. Theſe they call conſervatiories: they are warmed by ſubterraneous fires, and afford a comfortable and agreeable retreat, when the weather is too cold to walk in the open air. All ſorts of beautiful

* Thoſe who are acquainted with the natural hiſtory of China, know, that it produces almoſt all the plants and vegetables cultivated in Europe; with many others, that are not to be found even in our beſt hot-houſes: amongſt which are ſeveral evergreens; as the Tſe-ſong, of which the leaves reſemble both the juniper and cypreſs, mixed in a very beautiful manner; the Mo-lyen, producing large flowers, like lillies, ſome yellow, ſome red, and ſome white, which open in December, and flouriſh during the greater part of the winter; the La-mew, a kind of bay, producing fine yellow flowers, that appear in winter; with many others, which, as they cannot here be obtained, it is ſuperfluous to enumerate.

melodious birds are let looſe in them: and they keep there, in large porcelain ciſterns, placed on artificial rocks, gold and ſilver fiſhes; with various kinds of the lyen-wha *, and other aquatic plants and flowers: they alſo raiſe in them ſtrawberries, cherries, figs, bananas, li-chis †, grapes, apricots and peaches, which cover the wood-work of their glaſs frames, and ſerve for ornament as well as uſe.

Their ſcenes of ſpring likewiſe abound with evergreens, intermixed with lilacks of all ſorts, laburnums, limes,

* The Lyen-wha is a water-lilly, much eſteemed in China. In the province of Kiang-ſi, whole lakes are covered with it, in a very beautiful manner; and it is cultivated, by all the great lords, in ponds and ciſterns, for the decoration of their courts and gardens. The flower reſembles a tulip, and is either yellow, white, violet, crimſon, or ſtreaked with various colours: its ſmell is very pleaſing; and the fruit, which produces a white kernel, being accounted a great reſtorative and ſtrengthener, is given, in China, as a medicine, after ſevere fits of illneſs: the leaves are large, of a circular form, and brilliant green colour; they float upon the ſurface of the water.

† The fruit of the Li-chi reſembles the berry of the arbutus, in every thing but ſize; it being as large as a pigeon's egg, and full of a juicy pulp, that, in flavor, far ſurpaſſes any other fruit whatever.

larixes,

larixes, double bloſſomed thorn, almond and peach-trees; with ſweet-bryar, early roſes, and honey-ſuckles. The ground, and verges of the thickets and ſhrubberies, are adorned with wild hyacinths, wall-flowers, daffodils, violets, primroſes, polianthes's, crocus's, daiſies, ſnow-drops, and various ſpecies of the iris; with ſuch other flowers as appear in the months of March and April: and as theſe ſcenes are alſo ſcanty in their natural productions, they interſperſe amongſt their plantations, menageries for all ſorts of tame or ferocious animals, and birds of prey; aviaries and groves, with proper contrivances for breeding domeſtic fowls; decorated dairies; and buildings for the exerciſes of wreſtling, boxing, quail-fighting, and other games known in China. They alſo contrive in the woods large open receſſes for military ſports; as riding, vaulting, fencing, ſhooting with the bow, and running.

Their ſummer ſcenes compoſe the richeſt and moſt ſtudied parts of their Gardens. They abound with lakes, rivers, and water-works of every contrivance; and with

veſſels of every conſtruction, calculated for the uſes of ſailing, rowing, fiſhing, fowling, and fighting. The woods conſiſt of oak, beech, Indian cheſnut, elm, aſh, plane, u-ton-ſhu * and common ſycamore, maple, abele and ſeveral other ſpecies of the poplar; with many other trees, peculiar to China. The thickets are compoſed of every fair deciduous plant that grows in that climate, and every flower or ſhrub that flouriſhes during the ſummer months; all uniting to form the fineſt verdure, the moſt brilliant, harmonious colouring imaginable. The buildings are ſpacious, ſplendid and numerous; every ſcene being marked by one or more: ſome of them contrived for banquets, balls, concerts, learned diſputations, plays, rope-dancing, and feats of activity; others again for bathing, ſwimming, reading, ſleeping, or meditation.

In the center of theſe ſummer plantations, there is generally a large tract of ground ſet aſide for more ſecret and voluptuous enjoyments; which is laid out in a great

* A beautiful ſpecies of the ſycamore, peculiar to China.

number

number of cloſe walks, colonades and paſſages, turned with many intricate windings, ſo as to confuſe and lead the paſſenger aſtray: being ſometimes divided by thickets of underwood, intermixed with ſtraggling large trees; and at other times by higher plantations, or by clumps of the tſe-tan *, common roſe-trees, and other lofty flowering ſhrubs. The whole is a wilderneſs of ſweets, adorned with all ſorts of fragrant and gaudy productions. Gold and ſilver pheaſants, pea-fowls, partridges, bantam and golden hens, quails, and game of every kind, ſwarm in the woods; doves, nightingales, and a thouſand melodious birds, perch upon the branches; deer, antelopes, muſk goats †, ſpotted buffaloes, ſhen-ſi ſheep ‡, and Tartarean horſes, friſk upon the plains. Every walk

* A very large ſpecies of the roſe-tree; the wood of which is uncommonly beautiful, and uſed by the Chineſe workmen for tables, cabinets, &c.

† A ſort of roe-bucks, called by the Chineſe hyang-chang-tſe, found in the mountains, weſt of Peking, where they feed on the fleſh of ſerpents, who, ſtupified by the ſcent of the muſk, are eaſily killed by the animals; though ſome of them are of an enormous ſize, very ſtrong, and naturally very fierce.

‡ A ſort of ſheep with very large tails, which trail upon the ground.

leads

leads to ſome delightful object: to groves of orange and myrtle; to rivulets, whoſe banks are clad with roſes, woodbine and jeſſamine; to murmuring fountains, with ſtatues of ſleeping nymphs, and water-gods; to cabinets of verdure, with beds of aromatic herbs and flowers; to grottos cut in rocks, adorned with incruſtations of coral ſhells, ores, gems and cryſtallizations, refreſhed with rills of ſweet-ſcented water, and cooled by fragrant, artificial breezes.

Amongſt the thickets which divide the walks, are many ſecret receſſes; in each of which there is an elegant pavilion, conſiſting of one ſtate apartment, with out-houſes, and proper conveniences for eunuchs and women-ſervants. Theſe are inhabited, during the ſummer, by their faireſt and moſt accompliſhed concubines; each of them, with her attendants, occupying a ſeparate pavilion.

The principal apartment of theſe buildings, conſiſts of one or more large ſaloons, two cabinet or dreſſing-rooms,

rooms, a library, a couple of bed-chambers and waiting-rooms, a bath, and ſeveral private cloſets; all which are magnificently furniſhed, and provided with entertaining books, amorous paintings, muſical inſtruments, implements for gaming, writing, drawing, painting and embroidering; with beds, couches, and chairs, of various conſtructions, for the uſes of ſitting and lying in different poſtures.

The ſaloons generally open to little encloſed courts, ſet round with beautiful flower-pots, of different forms, made of porcelain, marble or copper, filled with the rareſt flowers of the ſeaſon: at the end of the court there is generally an aviary; an artificial rock with a fountain and baſon for gold fiſh, or blue fiſhes of Hay-Nang *; a caſcade; an arbor of bamboo or vine interwoven with flowering ſhrubs; or ſome other elegant contrivance, of the like nature.

* A little beautiful blue fiſh, caught near the iſland of Hay-Nang, of which the Chineſe ladies are very fond.

Beſides

Beſides theſe ſeparate habitations, in which the ladies are privately viſited by the patron, as often as he is diſpoſed to ſee them, and be particular, there are, in other larger receſſes of the thickets, more ſplendid and ſpacious buildings, where the women all meet at certain hours of the day, either to eat at the public tables, to drink their tea, to converſe, bathe, ſwim, work, romp, or to play at the mora, and other games known in China; or elſe to divert the patron with muſic, ſinging, laſcivious poſture-dancing, and acting plays or pantomimes: at all which they generally are very expert.

Some of theſe ſtructures are entirely open; the roof being ſupported on columns of roſe-wood, or cedar, with baſes of Corean jaſper, and cryſtal of Chang-chew-fu; or upon wooden pillars, made in imitation of bamboo, and plantane-trees, ſurrounded with garlands of fruit and flowers, artfully carved, being painted and varniſhed in proper colours. Others are encloſed; and conſiſt ſometimes only of one ſpacious hall, and ſometimes of many different ſized rooms, of various forms; as triangles,

ſquares,

ſquares, hexagons, octagons, circles, ovals, and irregular whimſical ſhapes; all of them elegantly finiſhed with incruſtations of marble, inlaid precious woods, ivory, ſilver, gold, and mother of pearl; with a profuſion of antient porcelain, mirrors, carving, gilding, painting and lacquering of all colours.

The doors of entrance to theſe apartments, are circular and polygonal, as well as rectangular: and the windows by which they are lighted, are made in the ſhapes of fans, birds, animals, fiſhes, inſects, leaves and flowers; being filled with painted glaſs, or different coloured gauſe, to tinge the light, and give a glow to the objects in the apartment.

All theſe buildings are furniſhed at a very great expence, not only with the neceſſary moveables, but with pictures, ſculptures, embroideries, trinkets, and pieces of clock-work of great value; being ſome of them very large, compoſed of many ingenious movements, and enriched with ornaments of gold, intermixed with pearls, diamonds, rubies, emeralds, and other gems.

Beſides the different ſtructures already mentioned, they have ſome built in large trees, and diſpoſed amongſt the branches like neſts of birds, being finiſhed on the inſide with many beautiful ornaments and pictures, compoſed of feathers; ſome they have likewiſe made in the form of Perſian tents; others built of roots and pollards, put together with great taſte; and others, which are called Miau Ting, or Halls of the Moon, being of a prodigious ſize, and compoſed each of one ſingle vaulted room, made in the ſhape of a hemiſphere; the concave of which is artfully painted, in imitation of a nocturnal ſky, and pierced with an infinite number of little windows, made to repreſent the moon and ſtars, being filled with tinged glaſs, that admits the light in the quantities neceſſary to ſpread over the whole interior fabric the pleaſing gloom of a fine ſummer's night.

The pavements of theſe rooms are ſometimes laid out in parterres of flowers; amongſt which are placed many rural ſeats, made of fine formed branches, varniſhed red to repreſent coral: but oftenеſt their bottom is full of a clear

clear running water, which falls in rills from the ſides of a rock in the center: many little iſlands float upon its ſurface, and move around as the current directs; ſome of them covered with tables for the banquet; others with ſeats for muſicians; and others with arbors, containing beds of repoſe, with ſophas, ſeats, and other furniture, for various uſes.

To theſe Halls of the Moon the Chineſe princes retire, with their favourite women, whenever the heat and intenſe light of the ſummer's day becomes diſagreeable to them; and here they feaſt, and give a looſe to every ſort of voluptuous pleaſure.

No nation ever equalled the Chineſe in the ſplendor and number of their Garden ſtructures. We are told, by Father Attiret, that, in one of the Imperial Gardens near Pekin, called Yven Ming Yven, there are, beſides the palace, which is of itſelf a city, four hundred pavilions; all ſo different in their architecture, that each ſeems the production of a different country. He

mentions one of them, that coſt upwards of two hundred thouſand pounds, excluſive of the furniture; another, conſiſting of a hundred rooms: and ſays, that moſt of them are ſufficiently capacious to lodge the greateſt European lord, and his whole retinue. There is likewiſe, in the ſame garden, a fortified town, with its port, ſtreets, public ſquares, temples, markets, ſhops, and tribunals of juſtice: in ſhort, with every thing that is at Pekin; only upon a ſmaller ſcale.

In this town the emperors of China, who are too much the ſlaves of their greatneſs to appear in public, and their women, who are excluded from it by cuſtom, are frequently diverted with the hurry and buſtle of the capital; which is there repreſented, ſeveral times in the year, by the eunuchs of the palace: ſome of them perſonating merchants, others artiſts, artificers, officers, ſoldiers, ſhopkeepers, porters, and even thieves and pickpockets. On the appointed day, each puts on the habit of his profeſſion; the ſhips arrive at the port, the ſhops are opened, and the goods are offered to ſale: tea-

houſes,

houſes, taverns, and inns, are ready for the reception of company; fruits, and all ſorts of refreſhments, are cried about the ſtreets: the ſhop-keepers teize the paſſengers to purchaſe their merchandize; and every liberty is permitted: there is no diſtinction of perſons: even the emperor is confounded in the crowd: quarrels happen---battles enſue---the watch ſeizes upon the combatants---they are conveyed before the judge; he examines the diſpute and condemns the culprit, who is ſometimes very ſeverely baſtinadoed, to divert his imperial majeſty, and the ladies of his train. Neither are ſharpers forgot in theſe feſtivals: that noble profeſſion is generally allotted to a good number of the moſt dextrous eunuchs; who, like the Spartan youths of old, are puniſhed or applauded, according to the merit of their exploits.

The plantations of their autumnal ſcenes conſiſt of many ſorts of oak, beech, and other deciduous trees that are retentive of the leaf, and afford in their decline a rich variegated colouring; with which they blend ſome

ever-

ever-greens, ſome fruit-trees, and the few ſhrubs and flowers which bloſſom late in the year; placing amongſt them decayed trees, pollards, and dead ſtumps, of pictureſque forms, overſpread with moſs and ivy.

The buildings with which theſe ſcenes are decorated, are generally ſuch as indicate decay, being intended as mementos to the paſſenger. Some are hermitages and alms-houſes, where the faithful old ſervants of the family ſpend the remains of life in peace, amidſt the tombs of their predeceſſors, who lie buried around them: others are ruins of caſtles, palaces, temples, and deſerted religious houſes; or half buried triumphal arches and mauſoleums, with mutilated inſcriptions, that once commemorated the heroes of antient times: or they are ſepulchres of their anceſtors, catacombs and cemeteries for their favourite domeſtic animals; or whatever elſe may ſerve to indicate the debility, the diſappointments, and the diſſolution of humanity: which, by co-operating with the dreary aſpect of autumnal nature, and the inclement temperature of the air, fill the mind with melancholy, and incline it to ſerious reflections.

Such is the common ſcenery of the Chineſe Gardens, where the ground has no ſtriking tendency to any particular character. But where it is more ſtrongly marked, their artiſts never fail to improve upon its ſingularities: their aim is to excite a great variety of paſſions in the mind of the ſpectator; and the fertility of their imaginations, always upon the ſtretch in ſearch of novelty, furniſhes them with a thouſand artifices to accompliſh that aim.

The ſcenes which I have hitherto deſcribed, are chiefly of the pleaſing kind: but the Chineſe Gardeners have many ſorts, which they employ as circumſtances vary; all which they range in three ſeparate claſſes; and diſtinguiſh them by the appellations of the pleaſing, the terrible, and the ſurprizing.

The firſt of theſe are compoſed of the gayeſt and moſt perfect productions of the vegetable world; intermixed with rivers, lakes, caſcades, fountains, and water-works of all ſorts: being combined and diſpoſed in all the

pictureſque forms that art or nature can ſuggeſt. Buildings, ſculptures, and paintings are added, to give ſplendor and variety to theſe compoſitions; and the rareſt productions of the animal creation are collected, to enliven them: nothing is forgot, that can either exhilerate the mind, gratify the ſenſes, or give a ſpur to the imagination.

Their ſcenes of terror are compoſed of gloomy woods, deep vallies inacceſſible to the ſun, impending barren rocks, dark caverns, and impetuous cataracts ruſhing down the mountains from all parts. The trees are ill formed, forced out of their natural directions, and ſeemingly torn to pieces by the violence of tempeſts: ſome are thrown down, and intercept the courſe of the torrents; others look as if blaſted and ſhattered by the power of lightening: the buildings are in ruins; or half conſumed by fire, or ſwept away by the fury of the waters: nothing remaining entire but a few miſerable huts diſperſed in the mountains; which ſerve at once to indicate the exiſtence and wretchedneſs of the inhabitants.

Bats,

Bats, owls, vultures, and every bird of prey flutter in the groves; wolves, tigers and jackalls howl in the foreſts; half-famiſhed animals wander upon the plains; gibbets, croſſes, wheels, and the whole apparatus of torture, are ſeen from the roads; and in the moſt diſmal receſſes of the woods, where the ways are rugged and overgrown with poiſonous weeds, and where every object bears the marks of depopulation, are temples dedicated to the king of vengeance, deep caverns in the rocks, and deſcents to gloomy ſubterraneous habitations, overgrown with bruſhwood and brambles; near which are inſcribed, on pillars of ſtone, pathetic deſcriptions of tragical events, and many horrid acts of cruelty, perpetrated there by outlaws and robbers of former times: and to add both to the horror and ſublimity of theſe ſcenes, they ſometimes conceal in cavities, on the ſummits of the higheſt mountains, ſounderies, lime-kilns, and glaſs-works; which ſend forth large volumes of flame, and continued clouds of thick ſmoke, that give to theſe mountains the appearance of volcanoes.

Their ſurprizing, or ſupernatural ſcenes, are of the romantic kind, and abound in the marvellous; being calculated to excite in the mind of the ſpectator, quick ſucceſſions of oppoſite and violent ſenſations. Sometimes the paſſenger is hurried by ſteep deſcending paths to ſubterraneous vaults, divided into ſtately apartments, where lamps, which yield a faint and glimmering light, diſcover the pale images of antient kings and heroes, reclining on beds of ſtate; their heads are crowned with garlands of ſtars, and in their hands are tablets of moral ſentences: flutes, and ſoft harmonious organs, impelled by ſubterraneous waters, interrupt, at ſtated intervals, the ſilence of the place, and fill the air with ſolemn ſacred melody.

Sometimes the traveller, after having wandered in the duſk of the foreſt, finds himſelf on the edge of precipices, in the glare of day-light, with cataracts falling from the mountains around, and torrents raging in the depths beneath him; or at the foot of impending rocks, in gloomy vallies, overhung with woods: or on the banks of dull

dull moving rivers, whoſe ſhores are covered with ſepulchral monuments, under the ſhade of willow, laurel, and other plants, ſacred to Manchew, the Genius of Sorrow.

His way now lies through dark paſſages cut in the rocks, on the ſides of which are receſſes, filled with Coloſſal figures of dragons, infernal furies, and other horrid forms, which hold, in their monſtrous talons, myſterious, cabaliſtical ſentences, inſcribed on tables of braſs; with preparations that yield a conſtant flame; ſerving at once to guide and to aſtoniſh the paſſenger: from time to time he is ſurprized with repeated ſhocks of electrical impulſe, with ſhowers of artificial rain, or ſudden violent guſts of wind, and inſtantaneous exploſions of fire; the earth trembles under him, by the power of confined air; and his ears are ſucceſſively ſtruck with many different ſounds, produced by the ſame means; ſome reſembling the cries of men in torment; ſome the roaring of bulls, and howl of ferocious animals, with the yell of hounds, and the voices of hunters; others

are like the mixed croaking of ravenous birds; and others imitate thunder, the raging of the ſea, the exploſion of cannon, the ſound of trumpets, and all the noiſe of war.

His road then lies through loſty woods, where ſerpents and lizards of many beautiful ſorts crawl upon the ground, and where innumerable apes, cats and parrots, clamber upon the trees, to intimidate him as he paſſes; or through flowery thickets, where he is delighted with the ſinging of birds, the harmony of flutes, and all kinds of ſoft inſtrumental muſic: ſometimes, in this romantic excurſion, the paſſenger finds himſelf in ſpacious receſſes, ſurrounded with arbors of jeſſamine, vine and roſes; or in ſplendid pavilions, richly painted and illumined by the ſun: here beauteous Tartarean damſels, in looſe tranſparent robes, that flutter in the ſcented air, preſent him with rich wines, or invigorating infuſions of Ginſeng and amber, in goblets of agate; mangoſtans, ananas, and fruits of Quangſi, in baſkets of golden filagree; they crown him with garlands of flowers, and invite him to taſte the ſweets of retirement, on Perſian carpets, and beds of camuſathſkin down.

Theſe enchanted ſcenes always abound with water-works, ſo contrived as to produce many ſurprizing effects; and many ſplendid pieces of ſcenery: amongſt which, their Kiao-king, or water-palaces, are the moſt extraordinary; they conſiſt of many colonades, arcades, galleries and open cabinets, formed of ſmooth ſheets and jets of fair water, artfully riſing or falling over grounds of different coloured glaſs, or over innumerable lamps, which, varying the tints of the liquid, give to the ſtructures the appearance and luſtre of diamond, ſapphire, emerald, ruby, amethiſt and topaz.

Air is likewiſe employed with great ſucceſs, on different occaſions; not only for the purpoſes above-mentioned, but alſo to form artificial and complicated echoes: ſome repeating the motion of the feet; ſome the ruſtling of garments; and others the human voice, in many different tones: all which are calculated to embarraſs, to ſurprize, or to terrify the paſſenger in his progreſs.

All ſorts of optical deceptions are alſo made uſe of; ſuch as paintings on prepared ſurfaces, contrived to vary the repreſentations as often as the ſpectator changes place: exhibiting, in one view, groupes of men; in another, combats of animals; in a third, rocks, caſcades, trees and mountains; in a fourth, temples and colonades; with a variety of other pleaſing ſubjects. They likewiſe contrive pavements and incruſtations for the walls of their apartments, of Moſaic work, compoſed of many pieces of marble, ſeemingly thrown together without order or deſign; which, when ſeen from certain points of view, unite in forming lively and exact repreſentations of men, animals, buildings or landſcapes: and they frequently have pieces of architecture, even whole proſpects in perſpective; which are formed by introducing temples, bridges, veſſels, and other fixed objects, leſſened as they are more removed from the points of view, by giving greyiſh tints to the diſtant parts of the compoſition; and by planting there trees of a fainter colour, and ſmaller growth, than thoſe that ſtand on the fore ground: thus rendering conſiderable in appearance, what in reality is trifling.

The Chineſe Artiſts employ in theſe enchanted ſcenes, the vendezhang *, the ever-moving poplar, the pau-lu †, with all kinds of ſenſitive and other extraordinary trees, plants and flowers. They keep in them a ſurprizing variety of monſtrous birds, reptiles, and animals, which they import from diſtant countries, or obtain by croſſing the breeds. Theſe are tamed by art; and guarded by enormous dogs of Tibet, monſtrous dwarfs, and African giants, in the habits of Eaſtern magicians.

They likewiſe have amongſt the plantations, cabinets, in which are collected all the extraordinary productions of the animal, vegetable and mineral kingdoms; as well as paintings, ſculptures, medals, antiquities, and ingenious

* The Vendezhang is a native of Siam; it bears flowers of an agreeable ſmell, which, when they open, are of divers colours, as red, yellow, white and black; the fruit, when it comes to maturity, has the exact reſemblance of a wild duck.

† The Pau-lu is a tree very common in Bengal, and ſome parts of China; to which the large Indian bats have a particular attachment, in ſo much, that, during day-light, they almoſt cover its branches, hanging upon them in cluſters, like fruit.

inventions

inventions of the mechanic arts: which are a freſh ſource of entertainment, when the weather is bad, or when the heat is too intenſe to admit of being in the open air.

The communications to the different ſcenes and other parts of the Chineſe Gardens, are by walks, roads, bridle-ways, navigable rivers, lakes, and canals; in all which their artiſts introduce as much variety as poſſible; not only in the forms and dimenſions, but alſo in their decoration: avoiding, nevertheleſs, all the abſurdities with which our antient European ſtyle of Gardening abounds.

"I am not ignorant," ſaid one of their artiſts, "that "your European planters, thinking Nature ſcanty in her "arrangements, or being perhaps diſguſted with the fa-"miliarity and commonneſs of natural objects, introduce "artificial forms into their plantations, and cut their "trees in the ſhapes of pyramids, flower-pots, fiſhes, "and birds. I have heard of colonades, and whole "palaces, formed by plants, cut as preciſely as if they "had been built of ſtone; and of huntſmen, horſes,

"dogs,

" dogs, boars and tigers, in full ſpeed, made of yew and " holly. But this is purchaſing variety at the expence " of reaſon: ſuch extravagancies ought never to be " tolerated, excepting in enchanted ſcenes: and there " but very ſeldom; for they muſt be as deſtitute of " beauty, as they are of propriety; and if the planter be " a traveller, and a man of obſervation, he can want no " ſuch helps to variety, as he will recollect a thouſand " beautiful effects along the common roads of the countries " through which he has paſſed, that may be introduced " with much better ſucceſs."

Their roads, walks and avenues, are either directed in a ſingle ſtraight line, twiſted in a crooked one, or carried zig-zag by ſeveral ſtraight lines, altering their courſe at certain points. They obſerve, that there are few objects more ſtrikingly great than a ſpacious road planted on each ſide with lofty trees, and ſtretching in a direct line, beyond the reach of the eye; and that there are few things more variouſly entertaining, than a winding one; which opening gradually to the ſight, diſcovers at every ſtep,

a new arrangement: and although, in itſelf, it has not the power of raiſing violent emotions, yet, by bringing the paſſenger ſuddenly or unexpectedly to great or uncommon things, it occaſions ſtrong impreſſions of ſurprize and aſtoniſhment, which are more forcibly felt, as being more oppoſite to the tranquil pleaſure enjoyed in the confined parts of the road: and, in ſmall compoſitions, they find crooked directions exceedingly uſeful to the planter, who, by winding his walks, may give an idea of great extent, notwithſtanding the narrowneſs of his limits.

They ſay, that roads which are compoſed of repeated ſtraight lines, altering their directions at certain points, have all the advantages both of crooked and ſtraight ones, with other properties, peculiar to themſelves. The variety and new arrangement of objects, ſay they, which preſent themſelves at every change of direction, occupy the mind agreeably: their abrupt appearance occaſions ſurprize; which, when the extent is vaſt, and the repetitions frequent, ſwells into aſtoniſhment and admiration: the incertitude

incertitude of the mind where theſe repetitions will end, and its anxiety as the ſpectator approaches towards the periods, are likewiſe very ſtrong impreſſions; preventing that ſtate of languor into which the mind naturally ſinks, by dwelling long on the ſame objects.

The ſtraight directions, particularly the zig-zag, are, on account of theſe effects, well adapted to avenues or high roads, which lead to towns, palaces, bridges, or triumphal arches; to caſtles or priſons, for the reception of criminals; to mauſoleums; and all other works of which the intent is to inſpire horror, veneration or aſtoniſhment. To humbler objects, the waving line is a more proper approach; the ſmallneſs of their parts rendering them unfit for a diſtant inſpection: and as they are trifling in themſelves, they pleaſe moſt when their appearance is unexpected; and from the very point, whence all their little beauties are ſeen in the higheſt luſtre.

In diſpoſing the walks of their Gardens, the Chineſe Artiſts are very attentive to lead them ſucceſſively to all

the principal buildings, fine proſpects, and other intereſting parts of the compoſition; that the paſſenger may be conducted inſenſibly, as it were by accident, and without turning back, or ſeeming to go out of the way, to every object deſerving notice.

Both their ſtraight and winding walks are, in ſome places kept at a conſiderable diſtance from each other, and ſeparated by cloſe planted thickets, to hide all exterior objects; as well to keep the paſſenger in ſuſpenſe with regard to the extent, as to excite thoſe gloomy ſenſations which naturally ſteal upon the mind, in wandering through the intricacies of a ſolitary foreſt. In other places the walks approach each other; and the thickets growing gradually leſs deep, and more thinly planted, the ear is ſtruck with the voices of thoſe who are in the adjacent walks; and the eye amuſed with a confuſed ſight of their perſons, between the ſtems and foliage of the trees: inſenſibly again the plantations ſpread and darken, the objects diſappear, and the voices die in confuſed murmurs; when unexpectedly the walks are

turned

turned into the ſame open ſpaces, and the different companies are agreeably ſurprized to meet where they may view each other, and ſatisfy their curioſity without impediment.

The Chineſe Gardeners very ſeldom finiſh any of their walks *en cul de ſac*; carefully avoiding all unpleaſant diſappointments: but if at any time the nature of the ſituation obliges them to it, they always terminate at ſome intereſting object; which leſſens the diſappointment, and takes off the idea of a childiſh conceit.

Neither do they ever carry a walk round the extremities of a piece of ground, and leave the middle entirely open, as it is too often done amongſt us: for though it might render the firſt glance ſtriking and noble, they think the pleaſure would be of ſhort duration; and that the ſpectator would be but moderately entertained, by walking ſeveral miles, with the ſame objects continually obtruding upon his ſight. If the ground they have to work upon be ſmall, and they chooſe to exhibit a grand

ſcene,

ſcene, either from the principal habitation, or any other capital point, they do indeed leave a great part of the ſpace open; but ſtill care is taken to have a good depth of thicket, which frequently breaks conſiderably in upon the open ſpace, and hides many parts of it from the ſpectator's eye.

Theſe projections produce variety, by altering the apparent figure of the open ſpace from every point of view; and by conſtantly hiding parts of it, they create a myſtery, which excites the traveller's curioſity: they likewiſe occaſion, in many places, a great depth in the thicket, which affords opportunities of making receſſes for buildings, ſeats, and other objects, as well as for bold windings of the principal walks, and for ſeveral ſmaller paths to branch off from the principal ones; all which take off the idea of a boundary, and furniſh amuſement to the paſſenger in his courſe: and as it is not eaſy to purſue all the turns of the different lateral paths, there is ſtill ſomething left to deſire, and a field for the imagination to work upon.

In

In their crooked walks, they carefully avoid all ſudden or unnatural windings, particularly the regular ſerpentine curves, of which our Engliſh Gardeners are ſo fond; obſerving, that theſe eternal, uniform, undulating lines, are, of all things, the moſt unnatural, the moſt affected, and moſt tireſome to purſue. Having nature in view, they ſeldom turn their walks, without ſome apparent excuſe; either to avoid impediments, naturally exiſting, or raiſed by art, to improve the ſcenery. A mountain, a precipice, a deep valley, a marſh, a piece of rugged ground, a building, or ſome old venerable plant, afford a ſtriking reaſon for turning aſide; and if a river, the ſea, a wide extended lake, or a terrace commanding rich proſpects, preſent themſelves, they hold it judicious to follow them in all their windings; ſo to protract the enjoyments which theſe noble objects procure: but on a plain, either open, or formed into groves and thickets, where no impediments oblige, nor no curioſity invites to follow a winding path, they think it abſurd; ſaying, that the road muſt either have been made by art, or be worn by the conſtant paſſage of travellers: in either of

which

which caſes, it cannot be ſuppoſed that men would go by a crooked line, where they could arrive by a ſtraight one. In general, they are very ſparing of their twiſts, which are always eaſy, and ſo managed, that never more than one curve is perceptible at the ſame time.

They likewiſe take care to avoid an exact paralleliſm in theſe walks, both with regard to the trees which border them, and the ground of which they are compoſed. The uſual width given to the walk, is from eight to twenty, or even thirty feet, according to the extent of the plantation: but the trees, on each ſide, are, in many places, more diſtant; large ſpaces being left open, which are covered with graſs and wild flowers, or with fern, broom, briars, and underwood.

The ground of the walk is either of turf or gravel; neither of them finiſhing exactly at its edges, but running ſome way into the thickets, groves or ſhrubberies, on each ſide, in order to imitate nature more cloſely; and to take off that diſagreeable formality and ſtiffneſs,

which

which a contrary practice occaſions in our European plantations.

In their ſtraight roads or walks, when the extent is vaſt, the Chineſe Artiſts obſerve an exact order and ſymmetry; ſaying, that in ſtupendous works, the appearance of art is by no means diſguſting; that it conveys to poſterity inſtances of the grandeur of their anceſtors; and gives birth to many ſublime and pleaſing reflections. The imperial roads are aſtoniſhing works of this nature: they are compoſed of triple avenues, adorned with four rows of enormous trees; generally Indian cheſnuts, ſpruce firs, mountain cedars, and others of formal ſhapes; or oaks, elms, tulips, and others of the largeſt growth, planted at proper regular diſtances; and extending in ſtraight lines, and almoſt on a perfect level, two, three, even four hundred miles. The center avenues are from one hundred and fifty, to two hundred feet wide; and the lateral ones, are generally from forty to fifty feet; the ſpreading branches of the trees forming over them a natural umbrella, under which the travellers paſs, at all times of the day, unmoleſted by the ſun.

In ſome places theſe roads are carried, by lofty vaulted paſſages, through the rocks and mountains; in others, upon cauſeways and bridges, over lakes, torrents, and arms of the ſea; and in others, they are ſupported, between the precipices, upon chains of iron, or upon pillars, and many tire of arcades, over villages, pagodas, and cities: in ſhort, no difficulty has been attended to in their conſtruction; but every obſtacle has been conquered with amazing induſtry, and at an almoſt incredible expence.

There are, in different parts of China, many works of the kinds juſt mentioned; but amongſt the moſt conſiderable, are counted the Paſſage of King-tong, the Bridges of Fu-cheu, thoſe of Swen-chew and Lo-yang, with the Cientao, in the province of Xenſi.

The firſt of theſe is a communication between two precipices, compoſed of twenty enormous chains of iron, each two hundred feet in length, which are covered with planks and earth, to form the road.

The

The ſecond is a cluſter of bridges between Fu-cheu and Nanti, uniting various iſlands, that divide the river into different ſtreams: the principal of theſe conſiſts of one hundred arches, of a ſufficient ſize for the paſſage of ſhips under full ſail; it is built of large blocks of hewn ſtone, and encloſed with a magnificent marble baluſtrade, the pedeſtals of which ſupport two hundred Coloſſal lions, artfully cut in the ſame material.

The third is a bridge at Swen-chew-fu, built over an arm of the ſea, that ſometimes is very boiſterous: it is above three quarters of a mile long, thirty-five feet wide, and conſiſts of one hundred and thirty piers, of an aſtoniſhing height, upon which are laid vaſt blocks, of a greyiſh granite, that form the road.

But the largeſt and moſt ſurprizing work of the ſort, that yet has been heard of, is the bridge of Lo-yang, in the province of Fokien: it is compoſed of three hundred piers of black marble, joined to each other by vaſt blocks of the ſame material, forming the road, which is encloſed

with a marble baluſtrade, whoſe pedeſtals are adorned with lions, and other works of ſculpture. The whole length of the bridge is ſixteen thouſand two hundred feet, or upwards of three miles; its width is forty-two feet; and the blocks of which it is compoſed, are each fifty-four feet long, and ſix feet diameter.

The Cientao, or Way of Pillars, is a communication between many precipices, built to ſhorten a road to Pe-king. It is near four miles long, of a conſiderable width, and ſupported over the vallies upon arches and ſtone piers of a terrifying height.

In the mountains, on each ſide of theſe imperial roads, are erected a great number of buildings, ſurrounded with cypreſs groves, and adorned with works of ſculpture, which afford conſtant entertainment to the paſſengers: theſe are the monuments of their wiſe men, their ſaints, and their warriors, erected at the expence of the ſtate, and furniſhed with nervous inſcriptions, in the Chineſe language, giving an account of the lives and actions of

thoſe

thoſe they commemorate: ſome of theſe buildings are diſtributed into many ſpacious courts and ſtately apartments, being little inferior to palaces, either in magnificence or extent; they are furniſhed with all kinds of movables and utenſils, much larger than the common ſize; and a great number of Coloſſal figures are everywhere ſeen, repreſenting officers, ſoldiers, eunuchs, ſaddle-horſes, camels, lions and dogs, all placed in melancholy attitudes, with countenances expreſſive of the deepeſt ſorrow.

Inſtead of roads, the center avenues are ſometimes formed into navigable canals, from one hundred to one hundred and fifty feet wide, being ſufficiently deep to admit gallies and other ſmall veſſels; with horſe-ways on each ſide of the canals, for the convenience of towing them, either againſt the wind or the ſtream. On theſe the emperor, and Chineſe mandarines, are frequently conveyed, in large magnificent ſampans or barges, divided into many ſplendid rooms; being ſometimes attended by a conſiderable train of ſmaller veſſels, of different conſtructions,

ſtructions, adorned with dragons, ſtreamers, lanterns of painted ſilk, and various other ornaments; the whole compoſing a very brilliant and entertaining ſhow.

All the imperial foreſts, beſides the high roads which paſs through them, have many ſpacious avenues cut in the woods, ſpreading from different centers, like rays of ſtars, and terminating at idol temples, towers, caſtles, and all the intereſting objects of the circumjacent country. The centers from which theſe avenues part, are of a circular or octagonal figure, with eight avenues; or of a ſemi-circular form, with only three branching from them. Their area is generally very conſiderable; and its middle is adorned with a triumphal arch, a pagoda, a magnificent fountain, or ſome other conſiderable monument.

Where the extent is vaſt, each ſingle avenue has beſides, in its courſe, one or more open ſpaces, from which a number of ſmaller avenues again branch out, and terminate at many buildings, erected in the woods, for various purpoſes; all which, without any confuſion, add

to

to the variety and intricacy of theſe compoſitions; giving them an appearance of immenſity not to be conceived, but by ſuch as have ſeen them: and wherever a deep valley, a large river, or an arm of the ſea, interrupt and break off the courſe of the avenues, the plantations are nevertheleſs continued on the oppoſite ſhore, in order to make them appear more conſiderable.

In ſtraight roads, of ſmaller dimenſions, the Chineſe very artfully imitate the irregular workings of nature; for although the general direction be a ſtraight line, yet they eaſily avoid all appearance of ſtiffneſs or formality, by planting ſome of the trees out of the common line; by inclining ſome of them out of an upright; or by employing different ſpecies of plants, and placing them at irregular diſtances, with their ſtems ſometimes bare, and at other times covered with honey-ſuckles and ſweet-bryar, or ſurrounded with underwood. They likewiſe cut and diſpoſe the branches of the trees in various manners: ſome being ſuffered to ſpread, to cover and ſhade the walks; whilſt others are ſhortened, to admit

the

the ſun. The ground too is compoſed of riſes and falls; and the banks on each ſide of the walk are, in ſome places, of a conſiderable height, forming hollow ways; which they often cover at the top with buſhes and trunks of fallen trees. Frequently too, the courſe of the walk is interrupted by a large oak, or elm, or tulipifera, placed in the middle; or by a ſcreen of trees running quite acroſs; which, when the part on one ſide of the ſcreen is opened and illuminated by the ſun, and the part on the other ſide cloſe and ſhaded, produces a pleaſing contraſt.

I have often ſeen, in China, *berceaus* and arbors, not of lattice-work, as in France, but of bamboo, hazel, and elm; whoſe branches being interwoven at the top, formed an arch not at all diſpleaſing to the eye, and exceedingly uſeful, during the heats of ſummer: and to render theſe cool retreats more agreeable, jeſſamine, ſcarlet beans, ſweet-ſcented peas, granadillas of ſeveral ſorts, naſturtiums, the convulvus major, and many other kinds of climbers, were planted round the outſide; which,

forcing

forcing their way through, enriched the ſides and arches of the walks in a very beautiful manner.

I have likewiſe ſeen, in Chineſe plantations, walks bordered with the cut yew and elm hedges, ſo common in moſt countries of Europe, which the Chineſe Artiſts ſometimes admit of, for variety's ſake; but they never have the ſtiff appearance of our European ones: the ſhears are uſed ſparingly; towards the top the branches are ſuffered to ſpread unmoleſted; and even in the cut parts of them are ſeen large maſſes of other plants forcing their way through; ſuch as the ſycamore, the fig, the vine, and others, whoſe foliage and verdure are moſt oppoſite to thoſe of the hedge.

The dimenſions both of their ſtraight roads and walks, vary according to the purpoſes they are deſigned for; and, in ſome degree too, according to their length. Roads or avenues to conſiderable objects, are, as has been obſerved, generally compoſed of three parallel walks: that in the middle being from thirty to one hundred and fifty,

or even two hundred feet wide; thoſe on the ſides, from fifteen to forty. In their Gardens, the principal ſtraight walks are never narrower than twenty feet; and ſeldom broader than forty-five or fifty: and the ſmalleſt are at leaſt twelve feet wide. Thirty to thirty-ſix feet is called a ſufficient width for a length of two hundred yards; forty to fifty for one of four hundred; ſixty for one of ſix hundred; and ſeventy for a length of eight hundred yards: and when the extent is more than this laſt dimenſion, they do not tie themſelves up to any proportion, but encreaſe their width as much as they conveniently can; never, however, exceeding one hundred and fifty, to two hundred feet; which they think the utmoſt width that can be given, without rendering the avenue diſproportionate to the trees that border it.

In the conſtruction of roads and walks, the Chineſe Gardeners are very expert, and very circumſpect: they never ſituate them at the foot of mountains or riſing grounds, without contriving drains to receive the waters

deſcending

deſcending from the heights, which are afterwards diſcharged by arched gulleys under the roads, into the plains below; forming, in the rainy ſeaſon, a great number of little caſcades, that increaſe the beauty of the ſcenery. The roads which are deſigned for carriages, they make as level as poſſible; giving them a ſolid bottom, and ſhaping them ſo as to throw off the rain-waters expeditiouſly: they uſe, as much as poſſible, the neareſt materials, to ſave expence; and are very judicious in employing different ſoils to form mixtures, which never become either hard or ſlippery; never looſe in dry weather, nor deep in wet; not eaſily ground into powder; nor ever forming a rough flinty ſurface, difficult and painful for horſes to move upon.

Their walks are either of graſs, of gravel, or chippings of ſtone, covered with a ſmall quantity of coarſe river-ſand. The firſt ſort, which are ſeldom uſed but in private Gardens, they being too liable to be ſpoiled in public walks, are made of the fineſt and cleaneſt turf that can be found on downs and commons; and they are

kept in order, by frequent mowing, and rolling with large iron rollers. The ſecond ſort are made of binding gravel, laid about ſix inches deep, upon the natural ground; if it be dry, or if ſwampy, upon brick rubbiſh, flint ſtones, or any other hard materials, eaſieſt to be had: and theſe are alſo kept firm, and in great beauty, by being frequently rolled. Thoſe of ſtone are compoſed of gallets, laid about a foot thick, rammed to a firm conſiſtence, and a regular ſurface; upon which is put a ſufficient quantity of river-ſand, to fill up all the interſtices: this done, the whole is moiſtened, and well rammed again.

Both in their roads and walks, they are very careful to contrive ſink-ſtones, with proper drains and ceſs-pools for carrying off the waters, after violent rains: and to thoſe that are upon deſcents, they never give more fall at the moſt than half an inch to every foot, to prevent their being damaged by the current of the rain-waters.

As China, even in the northern provinces, is exceedingly hot during ſummer, much water is employed

in their Gardens. In the ſmall ones, where the ſituation admits, they frequently lay the greateſt part of the ground under water, leaving only ſome iſlands and rocks; and in their large compoſitions, every valley has its brook or rivulet, winding round the feet of the hills, and diſcharging themſelves into larger rivers and lakes. Their artiſts aſſert, that no Garden, particularly if it be extenſive, can be perfect, without that element, diſtributed in many ſhapes: ſaying, that it is refreſhing and grateful to the ſenſe, in the ſeaſons when rural ſcenes are moſt frequented; that it is a principal ſource of variety, from the diverſity of forms and changes of which it is ſuſceptible; and from the different manners in which it may be combined with other objects; that its impreſſions are numerous, and uncommonly forcible; and that, by various modifications, it enables the artiſt to ſtrengthen the character of every compoſition; to encreaſe the tranquility of the quiet ſcene; to give gloom to the melancholy, gaiety to the pleaſing, ſublimity to the great, and horror to the terrible.

They

They obſerve, that the different aquatic ſports of rowing, ſailing, ſwimming, fiſhing, hunting and combating, are an inexhauſtible fund of amuſement; that the birds and fiſhes, inhabitants of the water, are highly entertaining, eſpecially to naturaliſts; and that the boats or veſſels which appear upon its boſom, ſometimes furiouſly impelled by tempeſts, at others gently gliding over the ſmooth ſurface, form, by their combinations, a thouſand momentary varied pictures, that animate and embelliſh every proſpect. They compare a clear lake, in a calm ſunny day, to a rich piece of painting, upon which the circumambient objects are repreſented in the higheſt perfection; and ſay, it is like an aperture in the world, through which you ſee another world, another ſun, and other ſkies.

They alſo remark, that the beauty of vegetable nature depends, in a great degree, upon an abundant ſupply of water; which, at the ſame time that it produces variety and contraſt in the ſcenery, enriches the verdure of the lawns, and gives health and vigor to the plantations.

Their

Their lakes are made as large as the ground will admit; ſome ſeveral miles in circumference: and they are ſo ſhaped, that from no ſingle point of view all their terminations can be ſeen; ſo that the ſpectator is always kept in ignorance of their extent. They interſperſe in them many iſlands; which ſerve to give intricacy to the form, to conceal the bounds, and to enrich the ſcenery. Some of theſe are very ſmall, ſufficient only to contain one or two weeping willows, birch, larch, laburnum, or ſome other pendant plants, whoſe branches hang over the water; but others are large, highly cultivated, and enriched with lawns, ſhrubberies, thickets, and buildings: or they are rugged, mountainous, and ſurrounded with rocks and ſhoals; being covered with fern, high graſs, and ſome ſtraggling large trees, planted in the vallies: amongſt which are often ſeen ſtalking along the elephant, the tin-hyung or man bear, the rhinoceros, the dromedary, the oſtrich, and the ſin-ſin or black giant baboon.

There are other iſlands, raiſed to a conſiderable height, by a ſucceſſion of terraces, communicating with each other

by various flights of magnificent ſteps. At the angles of all theſe terraces, as well as upon the ſides of the ſteps, are placed many brazen tripods, that ſmoke with incenſe; and upon the uppermoſt platform is generally erected a lofty tower for aſtronomical obſervations; an elegant temple, filled with idols; the Coloſſal ſtatue of a god; or ſome other conſiderable work: ſerving, at the ſame time, as an ornament to the Garden, and as an object to the whole country.

They alſo introduce in their lakes large artificial rocks, built of a particular fine coloured ſtone, found on the ſea-coaſts of China, and deſigned with much taſte. Theſe are pierced with many openings, through which you diſcover diſtant proſpects: they have in them caverns for the reception of tortoiſes, crocodiles, enormous water-ſerpents, and other monſters; with cages for rare aquatic birds; and grottos, divided into many ſhining apartments, adorned with marine productions, and gems of various ſorts. They plant upon theſe rocks all kinds of graſs, creepers and ſhrubs, which thrive in ſuch ſituations, as moſs,

moſs, ground-ivy, fern, ſtone-crop, common houſe-leek, and various other ſorts of the ſedum, crane's-bill, dwarf box, rock roſes and broom; with ſome trees rooted into the crevices: and they placé on their ſummits, hermitages and idol temples, to which you aſcend by many rugged, winding ſteps, cut in the rock.

But far the moſt extraordinary, as well as the moſt pleaſing of their aquatic conſtructions, are the Hoie-ta, or ſubmerged habitations, conſiſting of many galleries, cabinets, and ſpacious halls, built entirely under water; their walls are decorated with beautiful ſhells, corals, and ſea-plants of all ſorts, formed into many ſingular ſhapes, and ſunk into various irregular receſſes; in which are placed, in due order, Fung-ſhang, God of the Winds; Bong-hoy, Monarch of the Sea; Shu-kong, King of the Waters; with all the inferiour powers of the deep. The pavements are laid in compartments of jaſper, agat, and madrepores of Hay-nang, of many extraordinary kinds: the ceilings are entirely of glaſs, which admits the light through the medium of the water, that riſes ſeveral feet

above the ſummits of theſe ſtructures; the glaſs is of various bright colours, very ſtrong; and the different pieces, artfully joined, to reſiſt the preſſure of the fluid with which they are loaded. The uſe of theſe habitations, is the ſame as that of the Miao-ting, before deſcribed: they are reſorted to, in very hot weather, to feaſt and to enjoy; and it is ſingularly entertaining, in the intervals of pleaſure, to obſerve, through the cryſtal ceilings, the agitation of the waters, the paſſage of veſſels, and ſports of the fowl and fiſhes, that ſwim over the ſpectator's heads.

On the borders of their lakes are ſeen extenſive porticoes, and many detached buildings, of different forms and dimenſions, accompanied with plantations, ſea-ports with fleets of veſſels lying before them, forts with flags flying, and batteries of cannon; alſo, thickets of flowering ſhrubs, meadows covered with cattle, corn lands, cotton and ſugar plantations, orchards of various fruit-trees, and rice grounds, which project into the lakes; leaving, in the midſt of them, paſſages for boats: and,

and, in ſome places, the borders conſiſt of lofty woods, with creeks or rivers for the admiſſion of veſſels, whoſe banks are covered with high graſs, reeds, and wild ſpreading trees, forming cloſe gloomy arbours, under which the veſſels paſs. From theſe arbours are cut many viſtas through the woods, to diſtant proſpects of towns, bridges, temples, and various other objects, which ſucceſſively ſtrike the eye, and fill the mind with expectation; when ſuddenly a farther progreſs is rendered impracticable, by rocks, ſtrong branches, and whole trees lying croſs the channel; between which the river is ſeen ſtill to continue, with many iſlands; whereon, and alſo in the water, appear the remains of antient ſtructures, monumental inſcriptions, and fragments of ſculpture: which ſerve to give an edge to curioſity, and to render the diſappointment more affecting.

Sometimes too, inſtead of being intercepted in your paſſage, the veſſel, together with the whole river, are, by the impetuoſity and particular direction of the current, hurried into dark caverns, overhung with woods; whence,

after having been furiouſly impelled for ſome time, you are again diſcharged into day-light, upon lakes encompaſſed with high hanging woods, rich proſpects on mountains, and ſtately temples, dedicated to Tien-ho, and the celeſtial ſpirits.

Upon their lakes, the Chineſe frequently exhibit ſea-fights, proceſſions, and ſhip-races; alſo fire-works and illuminations: in the two laſt of which they are more ſplendid, and more expert than the Europeans. On ſome occaſions too, not only the lakes and rivers, but all the pavilions, and every part of their Gardens, are illuminated by an incredible number of beautiful lanterns, of a thouſand different ſhapes, intermixed with lampions, torches, fire-pots, and ſky-rockets; than which a more magnificent ſight cannot be ſeen. Even the Girandola, and illumination of St. Peter's of the Vatican, though far the moſt ſplendid exhibitions of that ſort in Europe, are trifles, when compared to theſe of China.

At the feaſt of Lanterns, in particular, all China is illuminated, during three days: it ſeems as if the whole

empire were on fire; every perſon lights up a number of painted lanterns, of various beautiful forms; ſometimes of horn, glaſs, or mother of pearl, but moſt commonly framed of wood, carved, varniſhed and gilt, upon which is ſtrained thin ſilk, painted with flowers, birds and human figures, that receive an uncommon brilliancy from the number of lights within: ſome there are likewiſe made like our magic lanterns, repreſenting, by coloured ſhadows, ſhips ſailing, armies marching, horſes galloping, and birds flying: others are full of puppets, repreſenting mountebanks, buffoons, boxers, wreſtlers and dancers, which are moved by imperceptible threads, the actions being accompanied by the voice of the operator, modified in different manners; all ſo conformable to the ſize and geſtures of the figures, that they ſeem really to ſpeak.

There are likewiſe lanterns made in the form of tigers, dromedaries, and dragons of an enormous ſize; which are painted in tranſparency, and filled with lights: theſe are moved about the ſtreets by men concealed within them, who artfully give to the machine every motion of

the

the animal it repreſents; others there are ſeen floating upon the lakes and rivers, built like boats and veſſels of various kinds, or ſhaped like dolphins, alligators and porpuſes, that ſwim and curvet upon the water; others again that reſemble birds fluttering amongſt trees, or perched on the ſummits of the houſes, on all parts of their temples, triumphal arches, and public ſtructures of different kinds: in ſhort, there is ſcarcely any form that can be imagined, which is not given to ſome of theſe lanterns; all executed with the greateſt taſte and neatneſs, often at a very conſiderable expence; ſome even to the amount of a thouſand tael, or near three hundred and fifty pounds.

It is likewiſe upon this feſtival that the moſt ſplendid of their fire-works are exhibited: it would be tedious to deſcribe them particularly, as they reſemble, in many things, our European ones; but what is related on that head, by one of the miſſionaries, is curious, and may here be inſerted, to give the reader an idea of Chineſe ſkill, in works of this ſort.

" I was

" I was extremely ſurprized," ſays the father, " at a " fire-work which I ſaw at Pe-king, repreſenting an " arbor of vines: it burnt for a very conſiderable time, " without conſuming; the grapes were red, the leaves " green, and the colour of the ſtem and branches varie- " gated, in imitation of nature; all the forms were " repreſented, with the utmoſt preciſion, in fires of " different colours; the whole was executed with " amazing art, and had the moſt pleaſing effect " imaginable."

Their rivers are ſeldom ſtraight, but winding, and broken into many irregular points; ſometimes they are narrow, noiſy and rapid; at other times deep, broad and ſlow. Their banks are variegated, in imitation of nature: being, in ſome places, bare and gravelly; in others, covered with woods quite to the water's edge; now flat and adorned with flowers and ſhrubs; then ſteep, rocky, and forming deep winding caverns, where pigeons of the wood, and water-fowl build their neſts; or riſing into many little hills, covered with hanging groves; between which

which are vallies and glades watered by rivulets, and adorned with pleaſure-houſes, cottages, and ruſtic temples; with flocks of ſheep and goats feeding about them. The terminations of rivers the Chineſe Artiſts hide either in woods, or behind hills and buildings; or they turn them under bridges, direct them into caverns, or loſe them amongſt rocks and ſhoals.

Both in their lakes and rivers are ſeen many kinds of reeds, and other aquatic plants and flowers; ſerving for ornament, as well as for covert to their birds. They erect upon them mills and other hydraulic machines, wherever the ſituation will permit. They introduce a great many ſplendid veſſels, built after the manner of all nations; and keep in them all kinds of curious and beautiful water-fowl, collected from different countries.

Nor are they leſs various and magnificent in their bridges than in their other decorations. Some they build of wood, and compoſe them of rough planks, laid in a ruſtic manner upon large roots of trees: ſome are made

of

of many trunks of trees, thrown rudely over the ſtream; and fenced with decayed branches, intertwined with the convulvulus, and climbers of different ſorts: ſome are compoſed of vaſt arches of carpentry, artfully and neatly framed together. They have alſo bridges of ſtone and marble, adorned with colonades, triumphal arches, towers, loggias, fiſhing pavilions, ſtatues, bas-reliefs, brazen tripods, and porcelain vaſes. Some of them are upon a curve, or a ſerpentine plan; others branching out into various directions: others ſtraight, and ſome at the conflux of rivers or canals, are made triangular, quadrilateral or circular, as the ſituation requires; with pavilions at their angles, and baſons of water in their centers, adorned with *Jets d'eau*, and fountains of many ſorts.

Of theſe bridges ſome are entire, and executed with the utmoſt neatneſs and taſte; others ſeem in ruins; others are left half finiſhed, being ſurrounded with ſcaffolds, machines, and the whole apparatus of building.

It is natural for the reader to imagine, that all theſe bridges, with the pavilions, temples, palaces, and other

ſtructures, which have been occaſionally deſcribed in the courſe of this work, and which are ſo abundantly ſcattered over the Chineſe Gardens, ſhould entirely diveſt them of a rural character, and give them rather the appearance of ſplendid cities, than ſcenes of cultivated vegetation. But ſuch is the judgment with which the Chineſe Artiſts ſituate their ſtructures, that they enrich and beautify particular proſpects, without any detriment to the general aſpect of the whole compoſition, in which Nature almoſt always appears predominant; for though their Gardens are full of buildings, and other works of art, yet are there many points from which none of them appear: and more than two or three at a time are ſeldom diſcovered; ſo artfully are they concealed in vallies, behind rocks and mountains, or amongſt woods and thickets.

There are, however, for variety's ſake, in moſt of the Chineſe Gardens, particular places, conſecrated to ſcenes of an extraneous nature; from whence all, or the greateſt part of the buildings are collected into one view, riſing above each

each other in amphitheatrical order, ſpreading out to a conſiderable extent; and, by their whimſical combinations, exhibiting the moſt magnificent confuſion imaginable. Their artiſts knowing how powerfully contraſt agitates the human mind, loſe no opportunity of practiſing ſudden tranſitions, or of diſplaying ſtrong oppoſitions, as well in the nature of the objects which enter into their compoſition, as in their modifications. Thus they conduct you from limited proſpects to extenſive views; from places of horror to ſcenes of delight; from lakes and rivers to woods and lawns; and from the ſimpleſt arrangements of nature, to the moſt complicated productions of art. To dull and gloomy colours, they oppoſe ſuch as are brilliant; and to light, they oppoſe darkneſs: rendering, by theſe means, their productions not only diſtinct in the parts, but alſo uncommonly ſtriking in their total effect.

The caſcades of the Chineſe, which are always introduced, where the ground admits, and where the ſupply of water is ſufficient, are ſometimes regular, like thoſe of Marli, Freſcati and Tivoli; but more frequently they are

 rude,

rude, like the falls of Trolhetta and the Nile. In one place, a whole river is precipitated from the ſummit of the mountain, into the vallies beneath; where it foams and whirls amongſt the rocks, till it falls down other precipices, and buries itſelf in the gloom of impenetrable foreſts: in another place, the waters burſt out with violence from many parts, ſpouting a great number of caſcades, in different directions; which, through various impediments, at laſt unite, and form one vaſt expanſe of water. Sometimes the view of the caſcade is in a great meaſure intercepted by the branches which hang over it; or its paſſage is obſtructed by trees, and heaps of enormous ſtones, that ſeem to have been brought down by the fury of the torrent: and frequently rough wooden bridges are thrown from one rock to another, over the ſteepeſt parts of the cataract; narrow winding paths are carried along the edges of the precipices; and mills and huts are ſuſpended over the waters; the ſeeming dangerous ſituation of which, adds to the horror of the ſcene.

They

They have likewiſe caſcades, contrived to fall from precipices, in large regular ſheets, ſmooth as glaſs, and forming arches, that leave a conſiderable ſpace between the rocks and the water. This is laid out in fine pebble walks, adorned with graſs plots, and borders of flowers of every ſort, that thrive in moiſt ſituations; and in the upright of the rocks are hollowed grottos, with many little neat receſſes, placed at different heights, and communicating with each other by ſteps or paſſages cut in the ſolid ſtone, from whence the caſcades, when illumined by the ſun, appear like a multitude of rainbows, glittering with a thouſand colours; and the adjacent trees, buildings or other objects, ſeen through the brilliant medium, have a very uncommon, pictureſque effect.

As the Chineſe are ſo very fond of water, their Gardeners endeavour to obtain it by art, wherever it is denied by Nature. For this purpoſe, they have many ingenious inventions to collect; and many machines, of ſimple conſtruction, which raiſe it to almoſt any level: at a trifling expence. They uſe the ſame method for overflowing

vallies,

vallies, that is practiſed in Europe; by forming heads of earth or maſonry at their extremities: where the ſoil is too porous to hold water, they clay the bottom, in the ſame manner that we do to make it tight: and in order to prevent the inconveniences ariſing from ſtagnant waters, they always contrive a conſiderable diſcharge to procure motion, even where the ſupply is ſcanty; which is done by conveying the diſcharged water back, through ſubterraneous drains, into reſervoirs; whence it is again raiſed into the lake or river. They always give a conſiderable depth to their waters, at leaſt five or ſix feet, to prevent the riſing of ſcum, and the floating of weeds upon the ſurface; and they are always provided with ſwans, or ſuch other birds as feed on weeds, to keep them under.

In overflowing their grounds, and alſo in draining them, they take all poſſible care not to kill many of their old trees, either by over moiſtening their roots, or draining them too much; ſaying, that the loſs of a fine old plant is irreparable; that it impairs the beauty of the adjacent

adjacent plantations; and often likewiſe deſtroys the effect of the ſcenery, from many diſtant points of view: and in ſhaping their grounds, they are, for the ſame reaſon, equally cautious with regard to the old plantations; carefully obſerving never to bury the ſtems, nor to expoſe the roots of any trees which they mean to preſerve.

In their plantations, the Chineſe Artiſts do not, as is the practice of ſome European Gardeners, plant indiſcriminately every thing that comes in their way; nor do they ignorantly imagine, that the whole perfection of plantations conſiſts in the variety of the trees and ſhrubs of which they are compoſed: on the contrary, their practice is guided by many rules, founded on reaſon and long obſervation, from which they ſeldom or ever deviate.

"Many trees, ſhrubs and flowers," ſayeth Li-Tſong, a Chineſe author of great antiquity, "thrive beſt in low "moiſt ſituations; many on hills and mountains: ſome "require a rich ſoil; but others will grow on clay, in "ſand,

" ſand, or even upon rocks; and in the water: to ſome
" a ſunny expoſition is neceſſary; but for others, the
" ſhade is preferable. There are plants which thrive
" beſt in expoſed ſituations; but, in general, ſhelter is
" requiſite. The ſkilful Gardener, to whom ſtudy and
" experience have taught theſe qualities, carefully attends
" to them in his operations; knowing that thereon
" depend the health and growth of his plants; and
" conſequently the beauty of his plantations."

In China, as in Europe, the uſual times of planting are the autumn and the ſpring; ſome things anſwering beſt when planted in the firſt, and ſome in the laſt of theſe ſeaſons. Their Gardeners avoid planting, whenever the grounds are ſo moiſt as to endanger the rotting of the roots; or when the froſts are ſo near as to pinch the plants, before they have recovered the ſhock of tranſplantation; or when the earth and air are too dry to afford nurture to them; or when the weather is ſo tempeſtuous as to ſhake or overturn them, whilſt looſe and unrooted in the ground.

They

They obſerve, that the perfection of trees for Ornamental Gardening, conſiſts in their ſize; in the beauty and variety of their forms, the colour and ſmoothneſs of their bark, the quantity, ſhape, and rich verdure of their foliage; with its early appearance in the ſpring, and long duration in the autumn; likewiſe in the quickneſs of their growth, and their hardineſs to endure the extremities of heat, cold, drought or moiſture; in their making no litter, during the ſpring or ſummer, by the fall of the bloſſom; and in the ſtrength of their branches, to reſiſt, unhurt, the violence of tempeſts.

They ſay, that the perfection of ſhrubs conſiſts not only in moſt of the above mentioned particulars, but alſo in the beauty, durability, or long ſucceſſion of their bloſſom; and in their fair appearance before the bloom, and after it is gone.

" We are ſenſible," ſay they, " that no plant is " poſſeſſed of all good qualities; but chooſe ſuch as have " the feweſt faults; and avoid all the exoticks, that vege-

" tate with difficulty in our climate; for though they
" may be rare, they cannot be beautiful, being always
" in a ſickly ſtate: have, if you pleaſe, hot-houſes and
" cool-houſes, for plants of every region, to ſatisfy the
" curioſity of botaniſts; but they are mere infirmaries:
" the plants which they contain, are valetudinarians,
" diveſted of beauty and vigour; which only exiſt by the
" power of medicine, and by dint of good nurſing."

Amongſt their favourite trees, is the weeping willow, which they cultivate with great care, and plant near all their lakes, rivers, fountains, and wherever elſe it can be introduced with propriety: dwarf kinds of it are raiſed in pots, for the apartments; and their poets have often celebrated its beauties in verſe. There is both a French and Engliſh tranſlation extant of one of theſe poems; which, with the original, is here inſerted, for the inſpection of the curious *.

* Lon li hhoang y te ku ſhi
Jao ine ſiou ſha iao thao hhoa
I tiene ſhine hhene iou hiene hhoa
Ki toane giou hhoene pou ſoane ki
Neune ſſe pe theon ine iou ki
Hhoa moe chouang hiaa khi von ſzeu
Ju ho pou taï tehune tſane ſzeu
Je ie chi chi tzeu thon ſhi.

The exceſſive variety of which ſome European Gardeners are ſo fond in their plantations, the Chineſe artiſts blame; obſerving, that a great diverſity of colours, foliage, and direction of branches, muſt create confuſion, and deſtroy all the maſſes upon which effect and grandeur depend: they obſerve too, that it is unnatural; for, as in Nature moſt plants ſow their own ſeeds, whole foreſts are generally compoſed of the ſame ſort of trees. They admit, however, of a moderate variety; but are by

" A peine la ſaiſon du printems eſt venue, que le ſaule couvre d'une robe " verte la couleur jaune de ſon bois. Sa beauté fait honte au pêcher, qui de " dépit arrache les fleurs qui le parent, et les répand ſur la terre; l' éclat des " plus vives couleurs ne peut ſe comparer aux graces ſimples et touchantes de " cet arbre. Il prévient le printems, et ſans avoir beſoin du vers-à-ſoye, il " revêt ſes feuilles et ſes branches d'un duvet velouté que cet inſecte n'a " point file."

Scarce dawns the genial year: its yellow ſprays
The ſprightly willow cloaths in robes of green:
Bluſhing with ſhame the gaudy peach is ſeen;
She ſheds her bloſſoms and with ſpleen decays.

Soft harbinger of ſpring! what glowing rays,
What colours with thy modeſt charms may vie?
No ſilk-worm decks thy ſhade; nor could ſupply
The velvet down thy ſhining leaf diſplays.

no means promiſcuous in the choice of their plants: attending, with great care, to the colour, form, and foliage of each; and only mixing together ſuch as harmonize and aſſemble agreeably.

They obſerve, that ſome trees are only proper for thickets; others, only fit to be employed ſingly; and others, equally adapted to both theſe ſituations. The mountain-cedar, the ſpruce and ſilver firs, and all others whoſe branches have a horizontal direction, they hold improper for thickets: becauſe they indent into each other; and likewiſe cut diſagreeably upon the plants which back them. They never mix theſe horizontal branched trees with the cypreſs, the oriental arbor vitæ, the bambu, or other upright ones; nor with the larix, the weeping willow, the birch, the laburnum, or any of a pendant nature; obſerving, that the interſection of their branches forms a very unpictureſque kind of network: neither do they employ together the catalpha and the acacia, the yew and the willow, the plane and the ſumach, nor any of ſuch heterogeneous ſorts; but on the

the contrary, they aſſemble in their large woods, the oak, the elm, the beech, the tulip, the ſycamore, maple and plane, the Indian cheſnut, the tong-ſhu * and the weſtern walnut, the arbeal, the lime, and all whoſe luxuriant foliages hide the direction of their branches; and growing in globular maſſes, aſſemble well together; forming, by the harmonious combination of their tints, one grand group of rich verdure.

In their ſmaller plantations, they employ trees of a ſmaller growth, but of the ſame concordant ſorts; bordering them with Perſian lilacks, gelder-roſes, ſeringas, coronillas or ſennas of various ſorts, flowering raſberries, yellow jeſſamine, hypericum or St. John's wort, the ſpiræa frutex, altheas, roſes, and other flowering ſhrubs peculiar to China; ſuch as the moli-wha, the quey-wha, the lan-wha, and the wen-quang-ſhu; intermixed with flowers, and with the tallow-tree and padus of various ſpecies, the tſe-tang or roſe-tree,

* Tong-ſhu, a kind of wallnut peculiar to China, from which a fine oil is extracted.

elder,

elder, mountain aſh, acacia, double bloſſomed thorn, and many other ſorts of flowering trees: and wherever the ground is bare, they cover it with white, blue, purple and variegated periwinkle, the convulvulus minor, dwarf ſtocks, violets, primroſes, and different kinds of creeping flowers; and with ſtrawberries, tutſen and ivy, which climbs up and covers the ſtems of the trees.

In their ſhrubberies they follow, as much as poſſible, the ſame rules; obſerving farther, to plant in ſome of them, all ſuch ſhrubs as flouriſh at one time; and in ſome, ſuch as ſucceed each other: of which different methods the firſt is much the moſt brilliant; but its duration is ſhort; and the appearance of the ſhrubbery is generally ſhabby, as ſoon as the bloom is off: they therefore ſeldom uſe it, but for ſcenes that are to be enjoyed at certain periods; preferring the laſt, on other occaſions, as being of long duration, and leſs unpleaſing after the flowers are gone.

The Chineſe Gardeners do not ſcatter their flowers indiſcriminately about their borders, as is uſual in ſome

parts of Europe, but diſpoſe them with great circumſpection; and, if I may be allowed the expreſſion, paint their way very artfully along the ſkirts of the plantations: or other places, where flowers are to be introduced. They reject all that are of a ſtraggling growth, of harſh colours, and poor foliage; chooſing only ſuch as are of ſome duration, grow either large, or in cluſters, are of beautiful forms, well leaved, and of tints that harmonize with the greens that ſurround them. They avoid all ſudden tranſitions, both with regard to dimenſion and colour; riſing gradually from the ſmalleſt flowers to holli-oaks, pœonies, ſun-flowers, carnation-poppies, and others of the boldeſt growth; and varying their tints, by eaſy gradations, from white, ſtraw-colour, purple and incarnate, to the deepeſt blues, and moſt brilliant crimſons and ſcarlets. They frequently blend ſeveral roots together, whoſe leaves and flowers unite, and compoſe one rich harmonious maſs; ſuch as the white and purple candituff, larkſpurs, and mallows of various colours, double poppies, loopins, primroſes, pinks and carnations; with many more of which the forms

and

and colours accord with each other: and the ſame method they uſe with flowering ſhrubs; blending white, red, and variegated roſes together; purple and white lilacks; yellow and white jeſſamine; altheas of various ſorts; and as many others, as they can with any propriety unite.---By theſe mixtures they encreaſe conſiderably the variety and beauty of their compoſitions.

In their large plantations, the flowers generally grow in the natural ground: but in flower-gardens, and all other parts that are highly kept, they are in pots, buried in the ground; which, as faſt as the bloom goes off, are removed, and others are brought to ſupply their places; ſo that there is a conſtant ſucceſſion, for almoſt every month in the year; and the flowers are never ſeen, but in the height of their beauty.

Amongſt the moſt intereſting parts of the Chineſe plantations, are their open groves; for as the women ſpend much of their time there, care is taken to ſituate them as pleaſantly as poſſible, and to adorn them with all kinds of natural beauties.

The ground on which they are planted, is commonly uneven, yet not rugged: either on a plain, raiſed into many gentle ſwellings; on the eaſy declivity of a mountain, commanding rich proſpects; or in vales, ſurrounded with woods, and watered with ſprings and rivulets. Thoſe which are in an open expoſure, are generally bordered with flowery meadows, extenſive corn-fields, or large lakes; the Chineſe Artiſts obſerving, that the brilliancy and gaiety of theſe objects, form a pleaſing contraſt with the gloom of the grove: and when they are confined in thickets, or cloſe woods, the plantations are ſo contrived that, from every approach, ſome part of the grove is hid; which opening gradually to the eye of the paſſenger, ſatisfies his curioſity by degrees.

Some of theſe groves are compoſed of evergreens, chiefly of pyramidal forms, thinly planted over the ſurface, with flowering ſhrubs ſcattered amongſt them: others conſiſt of lofty ſpreading trees, whoſe foliage affords a ſhady retreat during the heat of the day. The plants

 are

are never crowded together; ſufficient room being left between them for ſitting or walking upon the graſs; which, by reaſon of its ſhady ſituation, retains a conſtant verdure; and, in the ſpring, is adorned with a great variety of early flowers, ſuch as violets, crocus's, poli-anthus's and primroſes; hyacinths, cowſlips, ſnow-drops, daffodils and daiſies. Some trees of the grove are ſuffered to branch out from the very bottom of the ſtem upwards; others, for the ſake of variety, have their ſtems bare; but far the greater number are ſurrounded with roſe-trees, ſweet-briar, honey-ſuckles, ſcarlet beans, naſturtiums, everlaſting and ſweet-ſcented peas', double-bloſſomed briar, and other odoriferous ſhrubs, which beautify the barren parts of the plant, and perfume the air.

Sometimes too their open groves are compoſed of lemon, orange, citron, pompelmoſe, and myrtle-trees; which, as the climate varies, either grow in the earth, or in buried tubs and pots, that are removed to green-houſes during the winter. They alſo have groves of all ſorts of fine formed fruit-trees; which, when they bloſſom,

or

or when their fruit is ripe, are exceedingly beautiful: and to add to the luxuriance of theſe ſcenes, the Chineſe Artiſts plant vines of different coloured grapes near many of the trees, which climb up their ſtems, and afterwards hang in feſtoons from one tree to another.

In all their open groves are kept young broods of pheaſants, partridges, pea-fowls, turkies, and all kinds of handſome domeſtic birds, who flock thither, at certain times of the day, to be fed: they alſo retain in them, by the ſame method, ſquirrels, pe-che-li cats, ſmall monkies, cockatoos, parrots, hog deer, ſpotted capritos, lambs, Guinea pigs, and many other little beautiful birds and animals.

The trees which the Chineſe Gardeners uſe in their open groves, and alſo for detached trees, or groupes of two, three, or four together, are the mountain-cedar, the ſpruce, ſilver, and balm of Gilead firs, the larix, the ſmooth ſtemmed pine, the arbor vitæ, and cypreſs; the weeping willow, the u-kyew-mu *, the birch, the aſh, the maple,

* The tallow-tree, which ſomewhat reſembles the birch.

the weſtern walnut, arbeal, tulip, acacia, oak, elm, and all others that grow in pictureſque forms: and whenever they looſe their natural ſhape, either by too quick vegetation, or other accidents, they endeavour to reduce them to an agreeable form, by lopping off their exuberances; or by forcing them into other directions. The Indian, or horſe-cheſnut, the lime, and ſome others of a ſtiff, formal growth, they never uſe detached; but find them, on account of their rich verdure, their bloſſom, and abundant foliage, very fit for thickets, woods and avenues.

They have particular plants for the dreſſed gay parts of the Garden; others in their wilds and ſcenes of horror; and others appropriated to monuments and ruins; or to accompany buildings of various ſorts; according as their properties fit them for theſe different purpoſes.

In planting, they are nicely attentive to the natural ſize of their plants; placing ſuch as are of humble growth in the front; and thoſe that are higher, gradually inwards:

inwards: that all may be expoſed to view at the ſame time. They appropriate certain plants to low moiſt ſituations; and others to thoſe that are dry and lofty; ſtrictly attending therein to Nature: for though a willow, ſay they, may grow upon a mountain, or an oak in a bog, yet are not theſe by any means natural ſituations for either.

When the patron is rich, they conſider nothing but perfection in their plantations: but when he is poor, they have alſo an eye to œconomy; introducing ſuch plants, trees and buildings, into their deſign, as are not only beautiful, but uſeful. Inſtead of lawns, they have meadows and fields, covered with ſheep and other cattle; or lands planted with rice and cotton, or ſowed with corn, turneps, beans, peaſe, hemp, and other things that produce flowers, or variegated pieces of colouring. The groves are compoſed of all uſeful kinds of fruit-trees; ſuch as apple, pear, cherry, mulberry, plumb, apricot, pomegranate, fig, olive, and filbert, with the tſe-tſe, li-chi, long-yew, tſin-lan, and many others, peculiar to China.

China. The woods are full of the tong-ſhu*, the wha-tſyau †, the tſi-ſhu ‡ and pela-ſhu §, with the tye-li-mu ‖, the nang-mu**, the tſe-tang††, and other common timber-trees, uſeful for fuel or building; which alſo produce cheſnuts, walnuts, acorns, and many profitable fruits or ſeeds: both the woods and groves abound with game of all ſorts.

The ſhrubberies conſiſt of ſong-lo, vu-i, and mau-cha‡‡, dwarf mulberry, cotton, roſe, raſberry, bramble, currant, lavender, vine and gooſberry buſhes; with barberry, elder, peach, nectarine and almond trees. All the walks are narrow, and carried under the drip of the trees, or ſkirts of the plantation, that they may occupy no uſeful ground: and of the buildings, part are barns for grain or hay; part ſtables for horſes and oxen; ſome are dairies, with their cow-houſes and calf-pens; ſome cottages for the huſbandmen, with ſheds for implements

* A ſpecies of the walnut-tree. † The pepper-tree. ‡ The varniſh-tree. § The wax-tree. ‖ Iron wood. ** The Chineſe cedar, ſaid never to decay. †† The roſe-tree. ‡‡ Different ſpecies of the tea ſhrub.

of

of huſbandry; others again are dove-houſes; menageries for breeding poultry; or ſtoves and green-houſes, for raiſing early rare fruits, vegetables and flowers: all judiciouſly placed, and deſigned with taſte, though in a ruſtic ſtyle.

The lakes and rivers are well ſtored with fiſh and water-fowl; all the veſſels are contrived for fiſhing, hunting, and other ſports that are profitable as well as entertaining; and in their borders they plant, inſtead of flowers, ſweet herbs, celery, carrots, potatoes, ſtrawberries, ſcarlet beans, naſturtiums, endive, cucumbers, melons, pine-apples, or other handſome fruits and vegetables; while all the leſs ſightly productions for the kitchen, are carefully hid behind eſpaliers of fruit-trees. And thus, they ſay, every farmer may have a Garden without expence; and, that if all land-holders were men of taſte, the world might be formed into one continued Garden, without difficulty.

Such is the ſubſtance of what I have hitherto collected relative to the Gardens of the Chineſe. My endeavour,

in the preſent Publication, has been to give the general outline of their ſtyle of Gardening, without entering into trifling particulars, and without enumerating many little rules of which their Artiſts occaſionally avail themſelves; being perſuaded that, to men of genius, ſuch minute diſcriminations are always unneceſſary, and often prejudicial, as they burden the memory, and clog the imagination with ſuperfluous reſtrictions.

The diſpoſitions and different artifices mentioned in the preceding pages, are thoſe which are chiefly practiſed in China, and ſuch as beſt characterize their ſtyle of Gardening. But the Artiſts of that country are ſo inventive, and ſo various in their combinations, that no two of their compoſitions are ever alike: they never copy nor imitate each other; they do not even repeat their own productions; ſaying, that what has once been ſeen, operates feebly at a ſecond inſpection; and that whatever bears even a diſtant reſemblance to a known object, ſeldom excites a new idea. The reader is therefore not to imagine that what has been related is all that exiſts; on the

the contrary, a conſiderable number of other examples might have been produced: but thoſe that have been offered, will probably be ſufficient; more eſpecially as moſt of them are like certain compoſitions in muſick, which, though ſimple in themſelves, ſuggeſt, to a fertile imagination, an endleſs ſucceſſion of complicated variations.

To the generality of Europeans, many of the foregoing deſcriptions may ſeem improbable; and the execution of what has been deſcribed, in ſome meaſure impracticable: but thoſe who are better acquainted with the Eaſt, know that nothing is too great for Eaſtern magnificence to attempt; and there can be few impoſſibilities, where treaſures are inexhauſtible, where power is unlimited, and where munificence has no bounds.

European artiſts muſt not always hope to rival Oriental grandeur: they will ſeldom find iſlands for oſtriches, or foreſts for elephants, where property is much divided, where power is confined, and wealth rare: men of genius

may often conceive more than it is practicable to execute; yet let them always boldly look up to the ſun, and copy as much of its luſtre as they can: circumſtances will frequently obſtruct them in their courſe, and they may be prevented from ſoaring high; but their attention ſhould conſtantly be fixed on great objects, and their productions always demonſtrate, that they knew the road to perfection, had they been enabled to proceed on the journey.

Where twining ſerpentine walks, digging holes and crooked ditches for earth to raiſe mole-hills, ſcattering ſhrubs, and ringing never-ceaſing changes on lawns, groves and thickets, is called Gardening; artiſts will have few opportunities of diſplaying their talents; it matters little there who are the Gardeners; a cabbage planter may rival a Claude, and a clown outwine a Pouſſin: the meaneſt may do the little there is to be done, and the beſt could reach no farther. But wherever a better ſtyle is adopted, and Gardens are to be natural, without reſemblance to vulgar Nature, new without affectation,

and

and extraordinary without extravagance; where the ſpectator is to be amuſed, where his attention is conſtantly to be kept up, his curioſity excited, and his mind agitated by a great variety of oppoſite paſſions, there parts will be neceſſary; and Gardeners muſt be men of genius, of experience and judgement; quick in perception, rich in expedients, fertile in imagination, and thoroughly verſed in all the affections of the human mind.

F I N I S.

AN

EXPLANATORY DISCOURSE,

BY

TAN CHET-QUA,

OF

Quang-Chew-fu, Gent. FRSS, MRAAP;

ALSO,

MIAAF, TRA, CGHMW and ATTQ.

WHEREIN

The PRINCIPLES laid down in the Foregoing DISSERTATION, are illuſtrated and applied to PRACTICE.

PREFACE.

EVERY new ſyſtem naturally meets with oppoſition; when the monſter Novelty appears, all parties, alarmed at the danger, unite to raiſe a clamour: each cavils at what it doth not like, or doth not comprehend, till the whole project is pulled to pieces, and the projector ſtands plumed of every feather; not only robbed of the praiſe due to his labour and good intentions, but, like a common enemy, branded with ſcorn and abuſe. In the firſt hurry of criticiſm, every deviation is accounted an error; every ſingularity an extravagance; every difficulty a viſionary's dream: warm with reſentment, biaſſed by intereſts and prejudices, the angry champions of the old, rarely ſhow mercy to the new; which is almoſt always invidiouſly conſidered, and too often unjuſtly condemned.

Senſible

Senſible of theſe difficulties, the Author of the foregoing Diſſertation, written in direct oppoſition to the ſtream of faſhion, harboured no ſanguine hopes of fame from his Publication: far from expecting at the firſt, either applauſe or encouragement, he even judged artifice neceſſary to ſcreen him from reſentment; and cloathed truth in the garb of fiction, to ſecure it a patient hearing.

The ſucceſs of his little work, however, in one ſenſe, far exceeded expectation: at its firſt appearance here, it found not only a patient, but a very indulgent reception; and it has ſince been equally fortunate in France, and other parts of Europe; where Monſieur Delarochette's elegant tranſlation has made it known.

Yet flattering as this extenſive ſuffrage may ſeem, it is in reality rather mortifying to the Author; who finds, from the nature of the encomiums beſtowed upon his Performance, that it has been more generally liked than underſtood; and that, whilſt a few have honoured it with

with a deliberate reading, and ſeparated the ſubſtance from the vehicle in which it was contained, far the greater number have miſtaken the maſk for the reality, and conſidered it ſimply as a pleaſing tale; as the mere recital of a traveller's obſervation; or, as the luxuriant effuſions of a fertile imagination, a ſplendid picture of viſionary excellence.

Whether theſe miſapprehenſions aroſe from want of perſpicuity in the writer, or want of attention in the readers, admits of no diſpute; the former was moſt probably the caſe. The Author therefore, who wiſhes to be perfectly underſtood, and is more ambitious of being uſeful than entertaining, humbly begs leave to offer, at the end of this ſecond edition, ſuch reaſons and explanations as ſeem neceſſary, either to remove doubts, or clear obſcurities; he flatters himſelf they will be found ſufficient, and ſerve to place the work in its true, its moſt advantageous light.

Of theſe illuſtrations he ſaw the neceſſity ſome time ago, and framed them into a Diſcourſe ſuppoſed to be

pronounced by Chet-qua, then in England; judging it, at that time, a ſort of propriety to put in the mouth of a Chineſe, what farther information was wanted relative to his country.

But as there is now no longer any neceſſity for diſguiſe, both the Diſſertation and Explanatory Diſcourſe ought certainly to appear in their natural dreſs. To new-model them, however, would require more time than the Author can poſſibly ſpare; he therefore has republiſhed the Diſſertation, in its original form, and the Diſcourſe as it was originally written; hoping the indulgent reader will pardon theſe defects, and gather the fruit, if there be any to gather, without minding the trees on which it grows.

INTRO-

Introduction.

ALL the world knew Chet-qua, and how he was born at Quang-chew-fu, in the fourth moon of the year twenty-eight; alſo how he was bred a face-maker, and had three wives, two of whom he careſſed very much; the third but ſeldom, for ſhe was a virago, and had large feet. He dreſſed well, often in thick ſattin; wore nine whiſkers and four long nails, with ſilk boots, callico breeches, and every other ornament that Mandarins are wont to wear; equalling therein the prime macarones, and ſçavoir vivres, not only of Quang-chew, but even of Kyang-ning, or Shun-tien-fu. Of his ſize; he was

Quang-chew-fu—Canton. *For ſhe was a virago, and had large feet*—Both which are accounted great defects in China. *Nine whiſkers, &c.*—All beaus wear whiſkers in China; and all gentlemen long nails, to ſhew that they are idle. *Kyang-ning, or* Nang-king—Capital of Kyang-nang. *Shun-tien fu*—Peking.

a well-ſpoken portly man, for a Chineſe; a pretty general ſcholar; and, for a heathen, a very compleat gentleman. He compoſed a tieh-tſe, or billet-doux, at pleaſure; recited verſes, either in Mantchou or Chineſe, and ſung love-ſongs in many languages. He likewiſe danced a ſandango, after the neweſt taſte of Macao, played divinely upon the bag-pipe, and made excellent remarks; which, when he lodged at Mr. Marr's, in the Strand, he would repeat to his friends over a pipe, as often as they pleaſed; for he was fond of ſmoaking, provided the tobacco was good; and, upon theſe occaſions, was always vaſtly pleaſant, and very communicative.

Amongſt his favourite topics were painting, muſic, architecture and gardening; to the laſt of which he ſeemed moſt affected, often differting thereon till he was tired, and the audience faſt aſleep; for the tone of his voice was like opium to the hearers; his method was diffuſe, and the ſubject, though a good one, not generally intereſting.

One day he launched out into a long deſcription of the Eaſtern Gardens, eſpecially thoſe of his own country, to which he was exceedingly partial; and, in the concluſion, compared them to a ſplendid feaſt, at which there were pleaſures for every ſenſe, and food for every fancy; whilſt our Gardens, he ſaid, were like Spartan broth, which was diſguſtful to all but Spartan palates; or like the partial niggardly treats of the fable, adapted only to organs of a peculiar conſtruction: he advanced many other odd poſitions, ſpoke very freely, as well of our Gardeners, as Gardens, and ended recommending the Chineſe taſte, in preference to all others.

We were diverted with the diſcourſe, from its ſingularity, and the variety of new ideas in which it abounded; yet as it ran in direct oppoſition to the general opinion and uſage of England, and recommended a ſyſtem which appeared to us rather viſionary than practicable, we animadverted upon all its parts with the utmoſt freedom; neither ſparing the ſpeech nor ſpeaker in any particular.

The

The ſeverity of our criticiſm at firſt diſconcerted poor Chet-qua, who remained ſilent, and in apparent confuſion; but, after a ſhort pauſe, he reaſſumed his uſual good humour, his countenance cleared up, he aroſe, bowed to the company, and ſtroking his nine whiſkers, began the following diſcourſe.

DISCOURSE, &c.

Tan lou ty tchan yué, *Ou yun king tai pan*
Ko ou, pou ko choué. *Fou fou teou lo ty*

IF, in the hurry and warmth of ſpeaking, Chet-qua has uſed expreſſions that ſeemed diſreſpectful, or inadvertently ſtarted notions that appeared extravagant, as you, Gentlemen, are pleaſed to aſſert, it is more than he intended;

Tan lou ty tchan yué, &c.—The motto which Chet-qua has made choice of, is part of a poem written by Kien-long, reigning emperor of China, in praiſe of drinking tea: and publiſhed, by his imperial edict, bearing date the twelfth day, of the ninth moon, of the thirteenth year of his reign; in thirty-two different types, or characters; under the inſpection of Yun-lou, and Houng-yen,

his ſole aim at this meeting, has been to point out a ſtyle of Gardening preferable to your's; and to ſhew how much more may be done in that Art, than has hitherto been thought on, by your or any other European nation: to

yen, princes, by the title of Tſin-ouang; Fouheng, grandee, by the title of Taypao; Count, by the title of Valiant; and firſt preſident of almoſt all the great tribunals of the empire: whoſe deputies were Akdoun and Tſing-pou, grandees, by the title of Tay-tſee Chaopao; and theſe were again aſſiſted by Iſan, Fouki, Elguingue, Tetchi, Mingté, Tſoungmin, Tchangyu, Tounmin, and about a dozen other mandarines of rank and reputation; ſo that there is no doubt but the work is perfectly correct. Here follows the exact copy of it, with an Engliſh tranſlation, for the entertainment and inſtruction of the curious in poetry. There is a French tranſlation of the ſame work, by Father Amiot, publiſhed at Paris, in 1770, from which the preſent Publication is in a great meaſure taken; the Editor having found it eaſier to tranſlate from the French copy, than from the Chineſe original.

Mei-hoa ché pou yao Yué ngueou po ſien jou, Lan ku Tchao-tcheou ngan
Fo-cheou hiang tſie kié, Tan lou ty tchan yué, Pó ſiao Yu-tchouan kiu
Soung-che ouei fang ny; Ou yun king tai pan Han ſiao ting ſing leou
San pin tchou tſing kûé; Ko'ou, pou ko choué. Kou yué kan hiuen tſué,
Pong y tché kio tang, Fou fou teou lo ty Joan pao tchen ki yu
Ou tché tcheng koang hiué Ho ho yun kiang tché Tſiao king ſing ou kié,
Houo heou pien yu hié, Ou-tſuen y ko tſan Kien-long ping-yn
Ting yen y cheng mié. Lin-fou chang ché pié. Siao, tchun yu ty.

TRANSLATION.

to enumerate impoſſibilities, or amuſe an audience with golden dreams and glittering ſhadows, would anſwer no uſeful purpoſes; and could, therefore, neither be the buſineſs nor intention of Chet-qua, who ſpeaks not for the

TRANSLATION.

The colours of the Mei-hoa are never brilliant, yet is the flower always pleaſing: in fragrance or neatneſs the ſo-cheou has no equal: the fruit of the pine is aromatick, its odour inviting. In gratifying at once the ſight, the ſmell and the taſte, nothing exceeds theſe three things: and if, at the ſame time, you put, upon a gentle fire, an old pot, with three legs, grown black and battered with length of ſervice, after having firſt filled it with the limpid water of melted ſnow; and if, when the water is heated to a degree that will boil a fiſh, or redden a lobſter, you pour it directly into a cup made of the earth of yué, upon the tender leaves of ſuperfine tea; and if you let it reſt there, till the vapours which riſes at firſt in great abundance, forming thick clouds, diſſipate by degrees, and at laſt appear merely as a ſlight miſt upon the ſurface; and if then you gently ſip this delicious beverage, it is labouring effectually to remove the five cauſes of diſcontent which uſually diſturb our quiet: you may feel, you may taſte, but it is impoſſible to deſcribe the ſweet tranquillity which a liquor, thus prepared, procures.

Retired, for ſome ſpace of time, from the tumults of buſineſs, I ſit alone in my tent, at liberty to enjoy myſelf unmoleſted: in one hand holding a ſo-cheou, which I bring nearer to my noſe, or put it farther off, at pleaſure; in the other hand holding my diſh of tea, upon which ſome pretty curling vapours ſtill appear: I taſte, by intervals the liquor; by intervals, I conſider the

the pleaſure of ſpeaking, nor with a deſire of tickling the ear, but with the hope of being ſerviceable; he laments his want of perſpicuity, to which alone your

the mei-hoa—I give a fillip to my imagination, and my thoughts are naturally turned towards the ſages of antiquity.—I figure to myſelf the famous Ou-tſuen, whoſe only nouriſhment was the fruit of the pine; he enjoyed himſelf in quiet, amidſt this rigid frugality! I envy, and wiſh to imitate him.—I put a few of the kernels into my mouth; I find them delicious.

Sometimes, methinks, I ſee the virtuous Lin-fou, bending into form, with his own hands, the branches of the mei-hoa-chou. It was thus, ſay I to myſelf, that he relieved his mind, after the fatigues of profound meditation, on the moſt intereſting ſubjects. Then I take a look at my ſhrub, and it ſeems as if I were aſſiſting Lin-fou, in bending its branches into a new form.—I ſkip from Lin-fou to Tchao-tcheon, or to Yu-tchouan; and ſee the firſt in the middle of a vaſt many tea-cups, filled with all kinds of tea, of which he ſometimes taſtes one, ſometimes another; thus varying inceſſantly his potation: while the ſecond drinks, with the profoundeſt indifference, the beſt tea, and ſcarcely diſtinguiſhes it from the vileſt ſtuff.—My taſte is not their's; why ſhould I attempt to imitate them?———

But I hear the ſound of the evening bell; the freſhneſs of the night is augmented; already the rays of the moon ſtrike through the windows of my tent, and with their luſtre brighten the few moveables with which it is adorned. I find myſelf neither uneaſy nor fatigued; my ſtomach is empty, and I may, without fear, go to reſt.——It is thus that, with my poor abilities, I have made theſe verſes, in the little ſpring of the tenth moon of the year Ping-yn, of my reign Kien-long.

miſapprehenſions muſt be imputed; and begs leave to treſpaſs on your patience a few moments longer, to explain himſelf more clearly, and endeavour to remove your prejudices againſt him.

He is ſorry to have been under a neceſſity of cenſuring, even in a diſtant manner, what ſeemed to him imperfect amongſt you; but whoever would be inſtrumental in the advancement of ſcience, muſt declare his mind freely, and ſometimes enforce his precepts by examples that exiſt: his obſervations have been as general as the ſubject would permit; for it is never his inclination to give offence; yet where truth is to be inveſtigated, the truth muſt neceſſarily be told; elſe little or no progreſs can ever be made: where men play the ſycophants, and tacitly ſuffer, or meanly applaud, what they do not approve; no amendment can ever be expected.

It is true, that diſſentions in opinion, however well meant, will often bear an invidious aſpect, and always muſt offend ſome intereſted individuals; yet, to the community,

community, they are generally advantageous, and ſhould always be favourably received, as they give birth to new diſcoveries, and ultimately point out the higheſt perfection: had no man ever ventured to diſſent from his neighbour, our age would be as dark as were thoſe of Fo-hii, Shing tong, or Whoang-tii; and I am firmly perſuaded, that your Engliſh Gardening would now have been much more perfect, had any one ever dared to diſpute its excellence: but to diſſent, is an unthankful buſineſs; a dangerous taſk, that few have ſpirits to undertake, particularly where party-rage is violent, as it now and then ſeems to be amongſt you.---But I come to the point.

In China, our large Gardens are obtained at an almoſt incredible expence, and attended with many inconveniencys: amongſt you, whoſe policy, whoſe manners are totally different from ours, they might often be had at a moderate charge, and without much trouble; for

Fo-hii, Shing-tong, or Whoang-tii—Some of the firſt emperors of China; who invented the eight qua's, together with the kay-tſe, and created colaus.

formidable as they may at firſt appear, it is certain that moſt of their ſcenery is eaſily executed, when proper opportunities occur, which is frequently the caſe in Europe, particularly in England; where your illuſtrious families have large domains; where agriculture is neater and more various than in other countries; and where the face of nature is in general more luxuriant; as well as better contraſted.

It is natural enough for a ſtranger to be dazzled with the ſplendor of our Oriental plantations; upon a curſory inſpection, to conclude them too vaſt, too magnificent, too expenſive for European imitation; and that, in your part of the world, the greateſt princes ſhould not be indulged with ſuch articles of luxury, calculated, as they ſeem, to exhauſt their treaſures, waſte their lands, rob and oppreſs their ſubjects: but a more attentive examination will probably give birth to more favourable opinions, and ſerve to prove, that not only your princes, but even your private gentlemen, may emulate us in this particular very ſafely; and that our ſtyle of Gardening may be adopted

amongſt

amongſt you, even in its whole extent, without being attended with any of the inconveniences juſt now recited.

It is not the fence that conſtitutes the Garden; Cobham, Stourton, Blenheim, would ſtill be what they are, though the pales or walls by which they are encloſed were taken away: neither is privacy neceſſary to the eſſence of a Garden; for Richmond and Kew are ſurely the ſame, when open to all the world, as when they are only acceſſible to the Royal Family; nor is uſeful or profitable culture incompatible with the idea, either of our Chineſe, or your Engliſh Gardening.

Any tract of land, therefore, whoſe characteriſtick expreſſions have been ſtrengthened by art, and in which the ſpontaneous arrangements of nature have been corrected, improved and adorned by the hand of taſte, ought to be conſidered as a Garden, though only fenced with common hedges, and although the roads or paths paſſing through it be publick, and the grounds of which it is compoſed cultivated to the utmoſt advantage.

There remains then no obſtacle to your rivalling the Chineſe, either in the grandeur or extent of their Gardens: in which, you ſeem to fix, the inſuperable difficulties of the imitation; ſince you have parks, foreſts, manors and royalties, ſome even in private hands, more extenſive than is neceſſary; and ſince theſe may be ſo improved, and converted into gardens upon the plan now mentioned, without waſte of land, without invaſion of property, without annoyance or ſecluſion of the public, and certainly with leſs damage or expence to the owner, than are uſually incurred in the article of your common Gardening; as no chargeable keeping or fencing would be neceſſary, no grounds unprofitably employed, no conſiderable aſſiſtance from art wanted: for the features of real nature, being in themſelves generally more perfect, as well as greater than the fineſt imitations, require very few helps; ſeldom any that are expenſive.

Every artiſt, therefore, who has the fortune to meet with patrons of large poſſeſſions, and liberal ſentiments, may give full ſcope to his imagination, and boldly apply whatever

whatever he has ſeen, heard, or his own fancy may have ſuggeſted, that is great, extraordinary, or ſurpriſing: inſtead of confining his views to a few acres, to form a trifling compoſition, ſcarcely ſuperior to the deſert at a feſtival; and which, inſignificant as it would be, none but the healthful and vigorous could ever ſee; he may convert a whole province into a Garden; where the ſpectator, inſtead of toiling on foot, as uſual, to ſee a few nothings, and performing more revolutions than a horſe in a mill, may wander over a whole country at his eaſe, in ſhips or in barges, in carriages or on horſe-back, feaſting the ſight with ſcenes of the boldeſt dimenſions, and contemplating the luxuriant varied productions of Nature, improved and nobly enriched by Art.

And permit me to ſay, that Gardens of this ſort, would not only be more magnificent, but alſo much more beautiful and perfect in every reſpect, than any even amongſt the beſt of your artificial performances. In the great ſtyle of Gardening, neatneſs is not only ſuperfluous, but deſtructive of the principal intent: the

common

common roads, bridleways and paths, of a country, however wild, are always preferable to the ſtiff, formal, made walks of a Garden; they are, in themſelves, grander, more natural, and may, with a very little aſſiſtance; a few accompanyments, be made as commodious, as rich, as varied, and as pleaſant.

Fields covered with corn, turneps, beans, potatoes, hemp, or productions of a ſimilar nature; meadows, paſture lands, hop grounds, orchards, and other parts of Engliſh culture; interwoven with common hedges, or blended with accidental plantations, require little, if any aſſiſtance from Art, to be more pictureſque than lawns the moſt curiouſly dotted with clumps; and villages, country churches, farm-houſes or cottages, when placed with judgement, and deſigned with taſte, enrich and adorn a landſcape as well as more expenſive ſtructures.

The rivers of Nature flow in forms that Art can never equal: their natural modifications, particularly in mountainous places, are ſufficiently numerous; a little

management

management heightens or diminiſhes all their expreſſions, varies their appearances, and adapts them to ſcenes of any character: their banks are ſoon adorned, even in the richeſt manner; for roſes, a thouſand other ſhrubs, and moſt perennial flowers, will grow as eaſily, and with as little culture, as primroſes and briars do. A few of theſe, a little planting properly employed, and blended with rural buildings, bridges, ruins, monumental urns, and other trifling decorations, ſpread over the whole an appearance that equals, even ſurpaſſes the moſt elaborate cultivation.

In every large tract of land, there generally are ſome places abundantly ſupplied with water, which often flows through uncouth marſhy bottoms of little uſe or value to the owner: by raiſing heads at their extremities, theſe are eaſily overflowed; and lakes of very conſiderable dimenſions may thus be obtained, often without much trouble, always with great advantages, as well in point of profit as of pleaſure; and wherever it may be neceſſary to dig, in order to give a proper depth to the water, the

earth may be raiſed into iſlands of various ſhapes, which ſerve to complicate the forms, to enrich and beautify the ſcenery.

Though woods, from various cauſes, are now more rare than heretofore amongſt you, yet are there, in moſt parts, ſome ſtill remaining; their natural beauties are many, and little more is left for art to do in them, than to form roads, to thin or thicken them occaſionally; where it may be wanting, to interſperſe, amongſt the plantations, a few proper ſhrubs and flowers; to open receſſes, and to decorate them with objects; this done, they will be infinitely ſuperior, in every reſpect, to any of the gaudy trifling confuſed plantations with which all your Engliſh-made Gardens are ſo crouded.

England abounds with commons and wilds, dreary, barren, and ſerving only to give an uncultivated appearance to the country, particularly near the metropolis: to beautify theſe vaſt tracts of land, is next to an impoſſibility; but they may eaſily be framed into ſcenes of

terror,

terror, converted into noble pictures of the ſublimeſt caſt, and, by an artful contraſt, ſerve to enforce the effect of gayer and more luxuriant proſpects.

On ſome of them are ſeen gibbets, with wretches hanging in terrorem upon them; on others, forges, collieries, mines, coal tracts, brick or lime kilns, glaſs-works, and different objects of the horrid kind: what little vegetation they have, is diſmal; the animals that feed upon it, are half-famiſhed to the artiſt's hands; and the cottagers, with the huts in which they dwell, want no additional touches, to indicate their miſery: a few uncouth ſtraggling trees, ſome ruins, caverns, rocks, torrents, abandoned villages, in part conſumed by fire, ſolitary hermitages, and other ſimilar objects, artfully introduced and blended with gloomy plantations, would compleat the aſpect of deſolation, and ſerve to fill the mind, where there was no poſſibility of gratifying the ſenſes.

In proſecuting a plan of this extenſive nature, many other opportunities would preſent themſelves to the able

artiſt, of dignifying nature, and of heightening his compoſitions with all the force of novelty and grandeur; ſtone quarries, chalk pits, mines, might as eaſily be framed into vaſt amphitheatres, ruſtic arcades and peryſtiles, extenſive ſubterraneous habitations, grottos, vaulted roads, and paſſages, as into other ſhapes; hills might, without much difficulty, be transformed into ſtupendous rocks, by partial incruſtations of ſtone, judiciouſly mixed with turf, fern, wild ſhrubs and foreſt trees; gravel pits, or other ſimilar excavations, might be converted into the moſt romantic ſcenery imaginable, by the addition of ſome planting, intermixed with ruins, fragments of ſculpture, inſcriptions, or any other little embelliſhments; and, in ſhort, there would be no deviation, however trifling, from the uſual march of nature, but what would ſuggeſt, to a fruitful imagination, ſome extraordinary arrangement, ſomething to diſguiſe her vulgarity, to rouſe the attention of the ſpectator, and to excite in his mind a ſucceſſion of ſtrong and oppoſite ſenſations.

It is thus that far the nobleſt part of our Chineſe Gardens, and thoſe which at firſt ſight appear moſt impracticable, may be obtained even amongſt the common diſpoſitions of Engliſh nature; and the great might thus have pleaſure-grounds, extenſive and extraordinary as thoſe of the Eaſt, without any very conſiderable expence: men of leſs note would naturally imitate their ſuperiors, by embelliſhing their poſſeſſions in the ſame manner; and inſtead of ſpending large ſums to fence and to lard a little field with twigs, to give it the name of a Garden, they would beautify their whole eſtate; which, by a proper attention to the œconomical precepts of our Chineſe Gardeners, might be done in ſuch a manner as to encreaſe its value, as well as improve its appearance.

By theſe means this whole kingdom might ſoon become one magnificent vaſt Garden, bounded only by the ſea; the many noble ſeats and villas with which it abounds, would give uncommon conſequence to the ſcenery; and it might ſtill be rendered more ſplendid, if, inſtead of diſfiguring your churches with monuments, our Chineſe

manner

manner of erecting mauſoleums by the ſides of the roads was introduced amongſt you; and if all your public bridges were adorned with triumphal arches, roſtral pillars, bas-reliefs, ſtatues, and other indications of victory, and glorious atchievements in war: an empire transformed into a ſplendid Garden, with the imperial manſion towering on an eminence in the center, and the palaces of the nobles ſcattered like pleaſure-pavilions amongſt the plantations, infinitely ſurpaſſes any thing that even the Chineſe ever attempted: yet vaſt as the deſign appears, the execution is certainly within your reach.

Such, as far as I am able to judge, continued our Orator, is the true application of nature to horticulture; perhaps the only one that can be attempted with ſucceſs: wherever ſhe is made in little, or introduced upon a confined plan, the effect is always trifling and bad, as will appear to any man of real taſte, who inſpects the artificial ſcenery even of your moſt approved gardens: Nature

An eminence in the center—Meaning Windſor, probably.

admits

admits of no reduction in her dimenſions; trees will not grow in miniature; nor are her bold movements to be expreſſed upon the ſurface of a few acres: and not to mention any of your performances, it is ſcarcely in the power of the moſt conſummate art, to imitate nature perfectly; nor were it poſſible, could the moſt ſkilful arrangements acquire their true effect, till after the expiration of many years: our children may ſee the perfection of what we plant; we never can.

Our eaſtern artiſts, therefore, ſeldom attempt to create, but rather imitate the tonſor, the habit-maker, the poſture-maſter, and all the other poliſhers of man; who diſpoſe, decorate, cleanſe, clip, and add grace to what is already formed to their hands: to make nature, they ſay, is tedious and difficult beyond conception; but ſhe may ſoon be embelliſhed, her redundancys ſuppreſſed, her faults corrected, her wants ſupplied, her beauties improved, and ſet to view.

The truth of theſe aſſertions is, I think, apparent in many of your famous plantations; but the beauties of

improved natural ſcenery, the defects of artificial, are no where ſo ſtrongly marked as at B******m, the moſt magnificent ſeat I have yet ſeen in Europe. On our entrance into the Park, we were aſtoniſhed at the ſight of a ſtupendous palace, ſurrounded with one of the nobleſt ſcenes of nature that can be imagined; the extent is vaſt, the parts uncommonly large, the grounds naturally well contraſted, the tranſitions bold, the plantations in perfect maturity: what aſſiſtance was neceſſary from art, has hitherto been judiciouſly adminiſtered; the removal of ſome trees, has expoſed to view beauties that ſeem before to have been concealed; the addition of ſome others, has enriched parts that were bare; and the trifling, though very judicious circumſtance of raiſing a head at the end of a valley, has obtained a very conſiderable lake of water, which enriches and enlivens all the proſpects; and which, by following the natural bent or windings of the valley, has taken, without any aſſiſtance from art, the moſt pictureſque forms that could be deſired: in ſhort, the whole is now admirable; and, when improved to the utmoſt, according to the deſign of the

munificent

munificent owner, will yet be more ſo. Ornaments to characterize the Garden more ſtrongly, are yet wanting, and ſome maſterly finiſhing touches ſtill very neceſſary: one only little twining path, within ten cubits of the fence, is certainly not in character with the grandeur of the place; but the fence may be removed; and there is room, even now, on the declivity of the banks, and by the ſides of the lake, for more conſiderable walks, with many receſſes, which, when made and decorated, will add variety to grandeur, and render the whole as entertaining and ſplendid, as it is now great.

You enjoy the ſight of this noble proſpect for more than a mile; when the little path is ſuddenly turned into a little wood, whence, after having advanced a few paces, you behold a piece of ſcenery, all artificial, which I cannot venture to deſcribe in this preſence: ſome of you, Gentlemen, have ſeen what it is; and, with all your national partiality, muſt allow, either that it proves the impoſſibility of creating nature with any degree of ſucceſs; or, that the ableſt of your countrymen have

no talent that way; to create, or to improve, are indeed very different operations; the former of which requires infinitely the moſt ſkill: it is ten times more difficult to paint a picture, than to judge, or ſuggeſt improvements, in one already painted.

Hitherto I have only deſcribed of B******m, what ſtrangers uſually ſee; but the whole park, above twelve miles in circumference, and ſeveral farms adjoining to it, are uncommonly beautiful, rich in old planting, in water, and in a great variety of pictureſque ſites and points of view; ſo that, with a very little dreſſing, with ſome aſſiſtance from the ſiſter arts of architecture and ſculpture, the whole might eaſily be converted into one large magnificent Garden.

And give me leave to obſerve, that theſe advantages are by no means peculiar to B******m; England boaſts at leaſt a hundred other places, many as extenſive, moſt of them as capable of improvement, in various ways; which, under the management of true artiſts, might ſoon

be

be made to rival the Tſe-hiu and Chang-lin of ancient days, the Yven ming, the Tchang tchun yven, or any of the preſent ſplendid pleaſure Gardens of our ſublime Emperor, Kieng-long; the torch of the eaſt, and true deſcendant of Tay-tſoy, the providence of Heaven, whom Joſs preſerve in fleſh and good ſpirits.

It muſt, however, be confeſſed, that there is an inconveniency ſubſiſting amongſt you, which will always retard, and often prevent the execution of this extenſive plan of Gardening; it is the licentiouſneſs of your youth and common people, who delight in deſtroying every extraordinary thing that comes in their way: if a great man plants trees to ſhade and beautify a road, the people cut them down; if ſtatues, or other pieces of ſculpture, are ſet to adorn places of public reſort, the boys pelt at

Tſe-hiu and Chang-lin—Two celebrated parks, which belonged to the emperors of the Ty.

Yven-ming-yven, and Tchang-tchun-yven—Are Gardens near Pe-king, belonging to the preſent Emperors of China.

Joſs—A corruption of Dios, God.

them with ſtones, till all their extremities are demoliſhed: wherever there are buildings, or ſeats, even in your Royal Gardens, we ſee them conſtantly disfigured with ſcurrilous inſcriptions, or obſcene rhimes; and where there are any uncommon trees, they are diveſted of every branch within reach; the ſhrubs are robbed of their bloſſom; the flowers are trodden under foot; the birds and animals are deſtroyed: in ſhort, no miſchief, that drunken mirth or deliberate malevolence can ſuggeſt, is left undone. What pity that ſuch deſtructive brutality ſhould exiſt in a country ſo particularly favoured by Nature, and ſo capable of improvement in the higheſt degree; whilſt, in every other part of the world, it is unknown, almoſt unheard of!

But there is a ſtrong tincture of the rhubarb in all human compoſitions; and liberty, which has ſo many advantages, is, nevertheleſs, attended with ſome inconveniencies, of a very ſerious nature; amongſt which, the ferocity of its loweſt votaries is none of the leaſt formidable. Since our arrival here laſt July, I have ſeen

at

at leaſt twenty of their boiſterous pranks; in which, not to enumerate the broken windows, the bloody noſes, the kicks, and the baſtinadoes of other gentlemen, I have myſelf been a melancholy ſufferer upon various occaſions; particularly at Portſmouth, where I was thrown into the ſea, and narrowly eſcaped drowning, for the diverſion of the company. Would to Heaven!---as I ſay to the miſtreſs Chet-quas in a morning---would to Heaven, my ducks, we were well at Quang-chew-fu again, with all our long nails, and all our whiſkers about us! The rigours of an Emperor are leſs frightful to me, than the frolics of a ſavage mob, elevated to madneſs with ſongs of freedom, and tons of ſtrong beer: it is eaſier to pleaſe a man with one good head, than a monſter with ten thouſand, all bad ones.

Miao kao faan-quai Tſat paat quai-tſai.

Pardon this digreſſion, which the terrors of a diſturbed imagination have drawn me into; and permit your ſervant to re-aſſume the thread of his Diſcourſe.

Miao kao, &c.—Muttering expreſſions from Hoang-fou-tſe, or Confucius.

Wherever

Wherever the extent is conſiderable, and the lands properly formed for the purpoſe, the mode of natural Gardening, juſt recommended, ought certainly to be employed in preference to any other, as it ſurpaſſes all others in perfection, and is yet moſt eaſily executed: but in or near great cities, where property is much divided, on flats, where nature has no play, in all tame ſituations; the richer and more artificial manner of our Gardening is preferable: becauſe it may contain much variety in a ſmall compaſs, and corrects the natural defects of the ground more ſpeedily, more effectually, with leſs charge than any other.

This manner is alſo propereſt for grounds that immediately ſurround elegant ſtructures, where order and ſymmetry are abſolutely neceſſary; and for many little encloſures, or reſting-places of various kinds, that muſt always be diſperſed in different parts of extenſive plantations; where nicety of dreſs, and exceſſive decoration are in character; and where they may be conveniently ſecured with ſtronger fences, to guard them from public intruſion.

Theſe choice pieces of cultivation are appropriated to the owner and his ſelect friends; ſet aſide for convivial pleaſures, and enjoyments that can only be taſted in private: they may be conſidered as more ſpacious apartments, as habitations adapted to the milder ſeaſons of the year, in which Art and Nature unite to furniſh a variety of whatever is beautiful, elegant, extraordinary or entertaining; whilſt the larger improvements are ſuited to the more open amuſements of the owner, contrived upon a bolder ſyſtem, for a more diſtant and curſory inſpection: they are a noble indication of his conſequence; a benevolent, as well as artful tribute to the community; which, whilſt it ſerves to multiply the conveniencys, or promote the innocent amuſements of the public, ſecures the popularity of the benefactor, and marks, in the ſtrongeſt colours, his power, wealth and munificence. How theſe conſiderations operate in England, I, who am a ſtranger, cannot determine; but in the kingdoms of the Eaſt they have great weight.

Your connoiſſeurs will, I know, object to our artificial ſcenery; which they conſider as unnatural, and

repreſent as too expenſive for imitation. On the former of theſe points you have already heard my ſentiments; I need not now repeat them: thoſe who are not yet convinced, may ſtill feed on crabs, and leave ananas to better heads.

Till my arrival in England, I never doubted but the appearance of art was admiſſible, even neceſſary to the eſſence of a ſplendid Garden: and I am more firmly of that opinion, after having ſeen your Engliſh Gardens; though the contrary is ſo violently maintained by your countrymen, in oppoſition to the reſt of the world, to the practice of all other poliſhed nations, all enlightened ages; and, as far as I am able to judge, in oppoſition to reaſon. But your people delight in extremes; and, whenever they get upon a new ſcent, purſue it with ſuch rage, that they always overſhoot the bounds. We admire Nature as much as you do; but being of a more phlegmatick diſpoſition, our affections are ſomewhat better regulated: we conſider how ſhe may be employed, upon every occaſion, to

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moſt advantage; and do not always introduce her in the ſame garb; but ſhow her in a variety of forms; ſometimes naked, as you attempt to do; ſometimes diſguiſed; ſometimes decorated, or aſſiſted by art; ſcrupulouſly avoiding, in our moſt artleſs diſpoſitions, all reſemblance to the common face of the country, with which the Garden is immediately ſurrounded; being convinced, that a removal from one field to another, of the ſame appearance, can never afford any particular pleaſure, nor ever excite powerful ſenſations of any kind.

If I muſt tell you my mind freely, Gentlemen, both your artiſts and connoiſſeurs ſeem to lay too much ſtreſs on nature and ſimplicity; they are the conſtant cry of every half-witted dabbler, the burthen of every ſong, the tune by which you are inſenſibly lulled into dullneſs and inſipidity. If reſemblance to nature were the meaſure of perfection, the waxen figures in Fleet-ſtreet, would be ſuperior to all the works of the divine Buonarotti; the trouts and wood-cocks of Elmer, preferable to the cartoons of Raphael: but, believe me, too much

nature is often as bad as too little, as may be deduced from many examples, obvious to every man converſant in polite knowledge. Whatever is familiar, is by no means calculated to excite the ſtrongeſt feelings; and though a cloſe reſemblance to familiar objects may delight the ignorant, yet, to the ſkilful, it has but few charms, never any of the moſt elevated ſort; and is ſometimes even diſguſting: without a little aſſiſtance from art, nature is ſeldom tolerable; ſhe may be compared to certain viands, either taſteleſs, or unpleaſant in themſelves: which, nevertheleſs, with ſome ſeaſoning, become palatable; or, when properly prepared, compoſe a moſt exquiſite diſh.

And with reſpect to ſimplicity, wherever more is admitted than may be requiſite to conſtitute grandeur, or neceſſary to facilitate conception, it is always a fault. To the human mind, ſome exertion is always neceſſary: it muſt be occupied to be pleaſed; and is more ſatisfied with a treat, than with a frugal repaſt: for though it doth not delight in intricacies, yet, without a certain,

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even a conſiderable degree of complication, no grateful ſenſations can ever be excited. Exceſſive ſimplicity can only pleaſe the ignorant or weak, whoſe comprehenſions are ſlow, and whoſe powers of combination are confined.

Simplicity muſt therefore be uſed with diſcretion, and the doſe be adapted to the conſtitution of the patients, amongſt ſavages and Hottentots; where arts are unknown, refinements unheard of, an abundant portion may be neceſſary; but wherever civilization has improved the mental faculties, a little, with proper management, will go a very great way: need I prove what the muſic, poetry, language, arts and manners, of every nation demonſtrate, beyond the poſſibility of a doubt.

Another favourite word of your virtuoſi, is purity; a word of which, being a ſtranger, I do not perhaps know the full value; nor exactly in what ſenſe it is applied to the art in queſtion. We are told, that in the purity of Gardening, you were never equalled by any nation; even that this boaſted purity never appeared in any

country but England: it may be ſo; your Gardens have certainly been purged to the quick, freed of every encumberance, and cleanſed of every extrinſick redundancy; ſo that nothing now remains but the genuine carcaſs, in its native purity: yet whether this quality, which I apprehend is the only one that can poſitively be implied, is a perfection or a blemiſh, will always be diſputed; for though pure wine is, without doubt, a delicious beverage, and preferable to that which is mixed, yet pure water is very inſipid, and may be much mended, by the additions of arrack, lemon and ſugar, to turn it into punch; and ninety-nine perſons in a hundred will maintain, that your pure Gardens might be much improved by the addition of embelliſhments proper to produce variety, and ſet off the vegetation to advantage: for vary your trees and ſhrubs as much as poſſible, combine them in

For though pure wine, &c.—It is remarkable, that our Orator draws moſt of his ſimiles and alluſions either from the kitchen or the cellar; whether this particularity proceeded from any ſkill of his in the culenary art, from his affection for good living, or from any other hidden motive; or whether it was merely accidental, the Editor never could learn with any degree of certainty.

every

every imaginable arrangement, they are ſtill but trees and ſhrubs; they can impreſs but a very few images upon the mind of the ſpectator, and only affect his ſenſes with very ſlight perceptions.

That our artificial ſtile of Gardening is expenſive, is doubtleſs true; yet certainly not ruinouſly ſo. In my former voyage, I knew an unfortunate prince, who, on a very moderate allowance from his relations, ſupported a court in ſplendour; and, with the ſurplus, formed one of the moſt extraordinary, as well as magnificent artificial Gardens I ever ſaw. It is ſurprizing what good management will do, where management is neceſſary; but you are too rich ever to need it in any thing. I have ſeen more money expended here, in digging an ugly pond, than would have compleated a whole Garden elſewhere; yet, after all, the pond would never hold water. But, to proceed---You have all ſeen what the French have done at Verſailles, Marli, Trianon, Saint Cloud, Liancourt, and Chanilly; the Italians near Rome, at Tivoli, at Freſcati, and in many other parts of Italy: I

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do not here enter into the merit of theſe works; but they are certainly as coſtly, perhaps more ſo, than any of ours; yet theſe were done by foreigners, of different denominations; all without the leaſt help of magick: you are richer than they; you may, with ſome trouble, acquire their ſkill; it is hoped you have already more than their ſpirit: be not, therefore, afraid to attempt, what they have already long ſince accompliſhed.

I have formerly told you what ſort of art we employ in our Chineſe Gardening; I now recommend it to your imitation; and though in general your European artificial manner appears not to me perfect, yet doth it contain many things highly deſerving notice, which you have imprudently laid aſide, without ſubſtituting any equivalent.

To inſtance the Gardens of France; they are, I will allow, ſufficiently extravagant: you hear of nothing but iſlands of love, or halls of feſtivity; every receſs is the retreat of a God, every proſpect a ſcene of enchantment:

like

like their petit maitres, they are all out of nature, all affectation; yet it is an affectation often delightful, and abſurdity generally overflowing with taſte and fancy: in their beſt works there is ſuch a myſterious, pleaſing intricacy in the diſpoſition, ſuch variety in the objects, ſo much ſplendour and animation in the ſcenery, and ſo much ſkill apparent in the execution of every part, that the attention of the ſpectator never flags; the ſucceſſion is ſo rapid, that he is hurried on from one exhibition to another, with his mind conſtantly upon the ſtretch: he has only time to be pleaſed; there is no leiſure to reflect, none to be diſguſted with the extravagance of what he ſees. If their Gardens are leſs rational than yours, they are certainly much more entertaining; and though, upon the whole, they can by no means be propoſed as models for imitation, yet are there many things to be borrowed from them, which might be adopted by you with conſiderable advantage.

I may ſay the ſame with regard to the Italian Gardens, of which the ſtyle is leſs affected, leſs extravagant than

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in thoſe of France: the heat of the climate obliges the inhabitants to ſeek for ſhade; the walks are ſheltered, the plantations cloſe, whence their compoſitions have a gloom, and an air of ſolitude that are exceedingly awful. There is a grandeur of manner in all their works, ſeldom to be met with elſewhere; which, about Rome, and in ſome other parts of Italy, is greatly heightened by the majeſtick face of Nature, framed upon a larger ſcale, and broken into nobler forms, than in moſt other countries. Their vegetation too is uncommonly pictureſque; the abundance of water with which they are every where ſupplied, enables them to form a thouſand pleaſing combinations; and the venerable veſtiges of ancient ſtructures, which rear their decaying heads above the plantations, add ſurprizingly to the dignity of the ſcenery.

At every ſtep, the admiration of the ſpectator is excited by ſtatues, therms, bas-reliefs, ſarcophagi urns, vaſes, and other remains of ancient ſplendour; or he is delighted with the productions of modern artiſts, ingeniouſly

niouſly imagined, well executed, and ſkilfully diſpoſed. It is not eaſy to conceive any thing more entertaining, to a man of taſte, than an Italian Garden; in which, amidſt a profuſion of pleaſing objects, the ſame elegance of choice, the ſame elevation of ſtyle ſo conſpicuous in the ſculpture and painting of the great Italian ſchools, is every where prevalent.

To branch out into farther deſcriptions of your continental Gardens, is perhaps ſuperfluous, and may be thought foreign to the preſent purpoſe; as ſome of them differ very little from thoſe juſt mentioned; and others are too trifling, or imperfect, to deſerve any notice: yet permit me, before I finiſh, to give a ſlight ſketch of the Dutch Gardening; from which I am apt to believe your ideas of the artificial ſtyle are chiefly collected, and your extraordinary averſion to it principally owing.

In Holland, parterres, embroidered in box, brick-duſt, ſea-coal, and broken porcelain, are every where admired. No Garden is perfect, that is not ſurrounded with a wet

ditch, and many *luſthouſes* hanging over it, for ſmoking tobacco; nor is there any elegance, without ſome tons of lead, transformed into ſkating Dutchmen, Harlequins, and fluting Shepherdeſſes, all richly painted, in proper colours: azure flower-pots, with gilt handles, are ſeen in every corner; and golden mercury are perched, like birds, upon every pinnacle: every paſs is guarded by paſteboard Grenadiers; and Fame, ſtraddling over the entrance, diſplays a Dutch label to the paſſenger, telling the name and beauties of the place, the virtues and moral opinions of the proprietor. Theſe particularities, with all the formal abſurd parts of the French Gardening, make an Eden in Holland; a thing too ridiculous to be out of humour with any where; 'tis a pity it has had ſo ſerious an effect upon you. You are a wiſe people; yet, in the reformation of Gardening, you have followed the beaten road of ignorance: to avoid one fault, you have run headlong into another, its oppoſite: becauſe, in the Old Gardening, art, order and variety, were carried to an extravagant exceſs, you have, in the New, almoſt totally excluded them all three: to mend an exuberant,

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fantaſtick dreſs, you have ſtripped ſtark naked: and, to heal a diſtempered limb, you have, like ſome famous ſurgeons of our day, chopped it entirely off.

All connoiſſeurs amongſt you, and even amongſt us, agree in deſpiſing our enchanted, or ſupernatural ſcenery; which, they ſay, is trifling, abſurd, extravagant, abounding in conceits and boyiſh tricks; that operating chiefly by ſurprize, it has little or no effect, after a firſt or ſecond inſpection, and conſequently can afford no pleaſure to the owner: yet our beſt Artiſts, who have no exceſſive reverence for the decrees of connoiſſeurs*, and who think the owner is not the only perſon to be entertained, often introduce it; either where the plan is extenſive, and admits of many changes; or, where the ground is barren of natural varieties: ſaying, in their vindication, that it ſerves as an interlude between more ſerious expo-

* In China they have an innumerable multitude of connoiſſeurs and criticks; who, with a very ſuperficial knowledge, a few general maxims, and ſome hard words, boldly decide on ſubjects they do not underſtand: hence the whole fraternity is fallen into diſrepute. They have, indeed, like us, ſome real connoiſſeurs amongſt them; but theſe are very rare in China.

 ſitions;

ſitions; that, at a treat, there ſhould be meats for every palate; in a ſhop of general reſort, goods for every fancy; in a Garden, deſigned for publick inſpection, exhibitions of every kind; that all may find ſomething to their liking, and none go away diſappointed or diſſatisfied: and, as at a feaſt, men eat of what they beſt reliſh, without mumbling the reſt of the diſhes, but leave them untainted for others to feed upon, ſo, in a Garden, if a man be too wiſe to laugh, or be pleaſed with trifles, he may paſs them over unnoticed: amongſt the multitude, there are many fancies to gratify; children, old women, eunuchs, and pleaſure-miſſes, ought to be diverted, as well as ſages, mandarines, or connoiſſeurs. It is not every one, ſay they, that enjoys the force or fierceneſs of grand compoſitions; to ſome they are even terrifying: weak minds delight in little objects, which are eaſieſt adapted to their confined comprehenſions; as children are better pleaſed with a puppet-ſhow, than with more ſerious or noble performances.

Thus they reaſon; and ſay moreover, that, as the principal parts of this ſupernatural Gardening conſiſts in a

diſplay of many ſurprizing phœnomena, and extraordinary effects, produced by air, fire, water, motion, light, and gravitation, they may be conſidered as a collection of philoſophical experiments, exhibited in a better manner, upon a larger ſcale, and more forcibly than is common: in that light they think, even men of ſenſe may venture to look at them, without impeachment of their underſtanding; to admire what is ingenious, new or extraordinary; and ſtare at what they do not comprehend. Whether the connoiſſeurs or the artiſts are moſt in the wrong, I will not decide; you, Gentlemen, muſt determine for yourſelves.

Some free expreſſions, relative to your Gardeners, conſtitute a heavy part of the charge exhibited againſt me: it ſeems therefore neceſſary, in alleviation of this high offence, to declare, that whatever has been ſaid on that ſubject, was with an eye to the general character of the fraternity; and by no means levelled at yon ſtately gentleman in the black perriwig, as he has been pleaſed to maintain. It could not be my buſineſs to mark out individuals, either by exceſſive praiſe, which was perhaps

expected,

expected, or by more poignant cenſure: ſuch conduct muſt have been fawning in one inſtance, invidious in both; for there is no exalting one phœnomenon, without proportionably degrading the reſt: as in a draw-well, one bucket can never riſe, but when the other ſinks. If a man far outſtrips his brothers, he will of courſe be diſtinguiſhed; if only a little, his ſafeſt ſtation is in the croud. And really it is odd that any one ſhould officiouſly have ſtepped out of the ranks, inſiſting, like maſter Dogberry in the play, upon his excluſive title; where nothing partial was even diſtantly hinted at, no names mentioned, nor any thing ſaid, that was not full as applicable to the brotherhood in general, as to the ſagacious claimant in particular: but

Man lup jao kai *Tai kup tao haï.*

There is reaſon to believe, from various hints which have been dropped by Gentlemen here preſent, that the veracity of Chet-qua's deſcription is doubted; nay, that the Gardens deſcribed, are ſuppoſed to have no exiſtence but in Chet-qua's brain: be it ſo, my friends; I ſhall not ſeek to refute what you ſeem ſo ſtrongly diſpoſed to

believe; it is not at preſent material: for the end of all that I have ſaid, was rather as an Artiſt, to ſet before you a new ſtyle of Gardening; than as a Traveller, to relate what I have really ſeen: and, notwithſtanding your ſtrictures, you all ſeemed ſatisfied, even entertained with the deſcription: there is no doubt, but the reality, like all other realities, would affect you ſtill more ſtrongly than the picture. I have endeavoured to ſhew, how that may be obtained: the reſt is left to thoſe it moſt concerns; the ingenious, the wealthy, and the great; who have power and inclinations to execute what I attempt to plan: my part is done, as far as I am able to do it; theirs may begin when they think fit.

And although they may at firſt be embarraſſed in the execution of a ſyſtem ſo much more complicated and dependant on genius, on ſkill, and on nice judgement, than that which has hitherto been purſued; yet there is no doubt, but practice and perſeverance will, by degrees, diſpel every difficulty: it is at leaſt glorious to hazard arduous attempts; and more honourable even to fail in

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manly purſuits, than to ſucceed in trifling, childiſh enterprizes. Let the timid or the feeble meanly creep upon the earth, with uniform, ſluggard pace; but the towering ſpirit muſt attempt a nobler flight, and climb the paths that lead to fame: now gayly ſporting on the ſlippery ſurface, as doth the gentle, graceful lizard; now thundering up the precipice, with the tremendous dragon's ſtride; now ſoaring to the top, ſtately and ſplendid as the imperial bird; when, with his glittering creſt and twelve irradiant wings, he comes upon the morning's light, while myriads of the warbling tribes, at awful diſtance, crowd the vaulted air, adore their King, and, with loud ſongs of frantick joy, ſhake the firm earth, and all yon ſtarry heaven.

From the whole tenour of this Diſcourſe, and indeed from the ſubſtance of the firſt Diſſertation, it is evident,

The imperial bird, or foung-hoang, is a fabulous being, of the nature of the phœnix; by the Chineſe poets, accounted the emperor of birds, as the dragon is of all the ſcaly tribe: he is ſaid never to appear, but in great pomp, attended by a numerous train of all the moſt brilliant and extraordinary of the volatile race.

Gentlemen,

Gentlemen, that your ſervant Chet-qua has no averſion to natural Gardening; but is, on the contrary, a zealous advocate in its favour, wherever there is room to expand, and work upon a great ſcale, or where it can conveniently, and with propriety be introduced. The ſtyle which in England has been adopted, preferable to others, is not what appears to him reprehenſible; but he laments the little uſe you have made of your adoption, and apprehends your partiality is too exceſſive, while you obſtinately refuſe the aſſiſtance of almoſt every extraneous embelliſhment, and perſiſt in an indiſcriminate application of the ſame manner, upon all occaſions, however oppoſite, or ill adapted; and often where no probability of ſucceſs appears. Natural Gardening, when treated upon an extenſive plan, when employed with judgement, and conducted with art, is perhaps as ſuperior to all other ſorts of culture, as heroick verſe is to every other ſpecies of writing; but there are many occaſions, where neither the one nor the other can, with the leaſt propriety, be employed; where they would only ſerve to give a ridicule to the whole

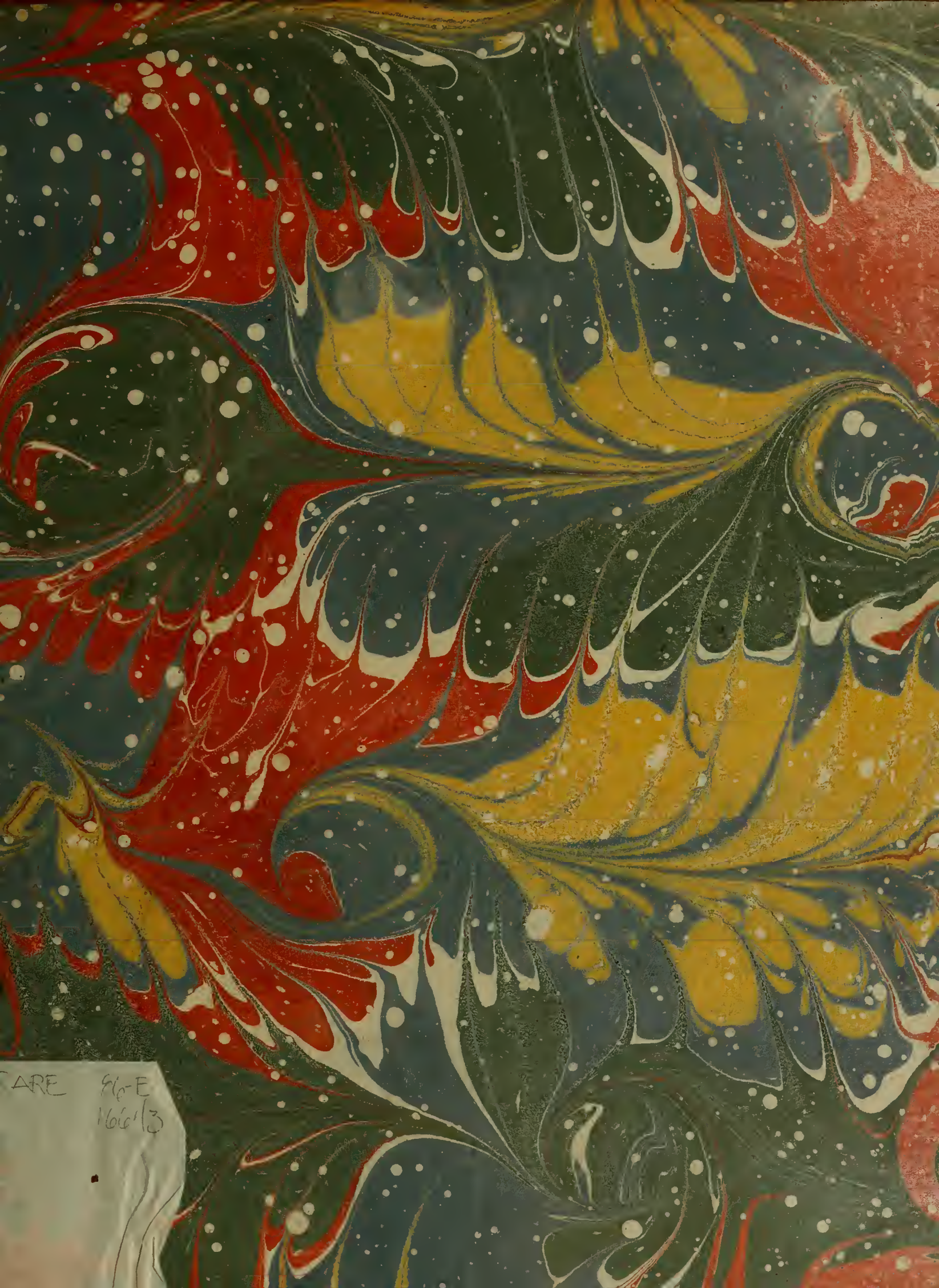
compoſition; and where different or leſs elevated modes of expreſſion are, on all accounts, preferable. Artiſts of other profeſſions, vary their manners of applying to the human affections; ſuiting them to the circumſtances or nature of the ſubjects before them; and they are oftenest indebted to theſe variations for their ſucceſs; why then ſhould Gardeners always confine themſelves to the ſame tract, and torture all diſpoſitions to adapt them to the ſame method, like that tyrant of old, who ſtretched or mutilated every gueſt, till he fitted a particular bed? Can they hope to ſucceed by means, which others have found ineffectual; or is it reaſonable to ſuppoſe, that Nature will change her courſe to pleaſe their fancy? Variety is a powerful agent, without the aſſiſtance of which, little can be effected; it captivates even with trifles; and, when united to perfection, has charms which nothing can reſiſt: the moſt exquiſite pictures of nature, receive additional beauties from a judicious oppoſition of art; and the confined, uniform, taſteleſs walk of imitation, which you have unfortunately fallen into, muſt have many helps to make it even tolerable; a thouſand enlivening additions, to animate its native dulneſs.

Thus I have conſidered every part of my firſt Diſcourſe, and offered in its vindication, what immediately occurs to me: perhaps, with more leiſure, I might have contrived a better Speech, and a ſtronger Defence; but the hurry of Face-making is ſuch, that there is ſcarcely time to eat rice, or drink brandy, much leſs to think: I never frequent my wives but by night; I have only heard one of them ſcold, and ſeen the others by twilight, theſe ſix months: judge then, what can be expected from Chet-qua; the little knowledge he has, or thinks he has, is freely communicated to his neighbours; he wiſhes it were more and better; yet ſuch as it is, he flatters himſelf it will be kindly received; and that his neighbours will uſe what may be uſeful, without kicking too violently at the reſt.

Hurry of face-making—The Chineſe call portrait-painting, or modelling portraits in coloured clay, which was Chet-qua's particular profeſſion, face-making.

Eat rice or drink brandy—The Chineſe call dining, eating rice; and their common liquors, at meals, are ſpirits, of various ſorts.

F I N I S.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